



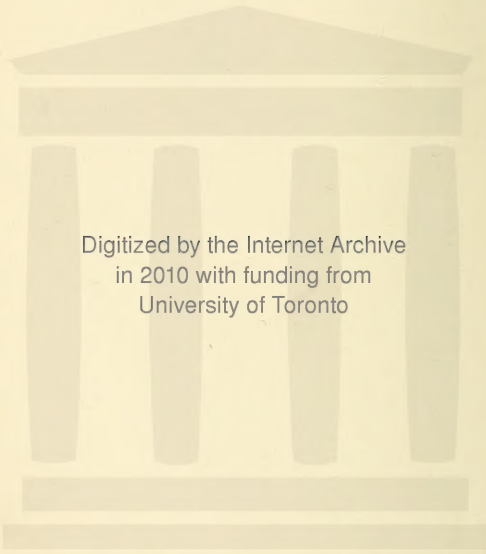
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ELEANOR B. CLAPP

SOCIAL USAGE AND ETIQUETTE;

A Book of Manners for Every-Day Use 0

BY

ELEANOR B. CLAPP

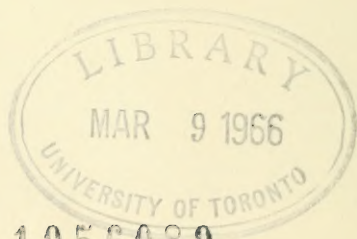
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THE author of this practical manual of etiquette for all occasions and everyday intercourse, in society and at home, is peculiarly fitted for her task. As the editor of a popular and widely circulated magazine for women, she receives every week hundreds of letters asking for definite information on the subjects she has so lucidly treated in these entertaining chapters. In the preparation of this book she has had constantly in mind the young matron who wishes to carry on her home life gracefully and to exercise therein a simple, unobtrusive hospitality. She has not forgotten the daughter of the home, whose very proper ambition it is to do everything as it ought to be done, and she has introduced some useful hints on etiquette for men. One admirable chapter tells what to wear and when to wear it. Four chapters are devoted to a theme of perennial interest and universal timeliness, the subject of weddings. This subject literally has all seasons for its own, and enlists the attention not only of young people intending marriage, but of their friends, acquaintances, and kindred of every degree.

Following these familiar and instructive chap-

ters, comes one which makes an appeal to happily married folk, both old and young, since it describes wedding anniversaries from the cotton to the diamond wedding, with the several variations that fall between these pleasant reunions. Mothers will be glad in another chapter to learn how to conduct children's parties and make them agreeable and beautiful.

The book is designed to meet the needs of people who from choice or necessity are economical in their use of money, but it is certain to satisfy the most fastidious and to prove very helpful to the reader whose ample means permit her to entertain without regard to expense.


MARGARET E. SANGSTER.

THE IMPORTANCE OF GOOD MANNERS

Courtesy and success. The best manners are simple and unaffected. Politeness of Talleyrand and Washington contrasted. Consideration for others the keynote of good manners.



“Life is not so short but that there is always time enough for courtesy.”—EMERSON.

POLITENESS, said a famous French author, “makes one seem externally what one ought to be internally.” True courtesy springs from the heart and is but the outward expression of generous, kindly impulses. Yet as the finest artist, no matter how highly gifted, needs training to bring his genius to perfection, so the person of fine instincts is better fitted to cope with the world if he understands the unwritten laws that for centuries have been slowly crystallizing into a code which society, for want of a better name, calls etiquette.

A great thinker or philosopher might eat with

his knife or keep his hat on in the presence of ladies through ignorance and absent-mindedness, and be at heart a gentleman, yet the people who saw him commit such gaucheries could not be blamed for thinking him a boor and a man not fit for educated society.

Courtesy is not insincerity, as it has sometimes foolishly been called. If I am polite to you it is not necessarily because I love you, but because I want to make my intercourse with the world as pleasant as possible, both for myself and the people I meet. On the contrary, rudeness is not frankness or sincerity, but selfishness personified.

Many a success or failure in life has depended, in much greater measure than was ever realized, on tactful, considerate manners or the lack of them. A kindly speech or unselfish action is often remembered gratefully by the recipient long after it has entirely passed from the mind of the good-natured person responsible for it, while a single egotistical remark or unnecessary rudeness has been known to change a man's destiny. Mr. Jerome, New York's well-known district attorney, was lately quoted as telling the following story relative to the subject: Not many years ago a certain reporter called on a man of wealth and prominence in order to interview him

in regard to his alleged political ambitions. He was shown into the library and politely presented his card and explained his errand. The master of the house took this card, deliberately tore it in two, and threw it into the waste basket.

“Nothing to say,” he growled, and that was all the visitor could get from him.

A year or two after this occurrence the same man was candidate for a high municipal office. Meanwhile the reporter had been made editor of an important newspaper. In that capacity he again called upon the prominent citizen and this time found him courtesy itself. The editor, however, had not forgotten the torn card. The incident still rankled, and in consequence his paper made such a fight against the election that mainly through its influence the man suffered an overwhelming defeat at the polls. One single act of rudeness, committed two years back, had cost him position and power.

It is as important that children should be early instructed in manners as that they should learn to read and write. “As the twig is bent, the tree’s inclined,” is an old and trite saying, but there is a great deal of truth in it for all that. A hundred years ago small boys and girls were told to “make their manners,” if perchance the

“dominie” or one of the gentry spoke to them, and the little lads would bow sedately and the tiny maids would courtesy most respectfully. Such airs and graces, pretty as they were, would be out of place in our strenuous century; yet there is no reason why our young people’s manners should not be as good, if of necessity they be less formal than those of our ancestors.

If children are taught to be deferential to their elders, to be polite and generous to their playfellows, and are instructed in all the small courtesies of the table and drawing room which etiquette prescribes for the best society, they will have been given a heritage by their parents that will be of inestimable value in after-life. For a thorough acquaintance with the fundamental rules of good breeding gives an ease of manner that can be acquired in no other way, shows off a fine mind to the best advantage, and gives such a setting to even the humblest attainments that by its aid they appear quite presentable.

The very best manners are simple and natural. Affectation, besides being silly, is extremely ill-bred and impresses no one.

After all, most of us can “size up” our neighbors pretty accurately, so what is the use of pretense!

A stilted, formal manner that never unbends, no matter what the occasion, is not a sign of good breeding but the reverse. A true gentleman or lady is as polite to a washerwoman as to a millionaire. There should be no snobbery connected with real courtesy. But, as is the case with nearly all commodities, the genuine article is rarer than the imitation, and the man with the big bank account usually finds the world much better bred than the poor laundress who has to count every penny. To fawn and cringe before the great and be insolent to the weak shows a contemptible character, no matter how remarkable a man or woman may otherwise be. It is said that the famous Talleyrand used a sliding scale, which ran from politeness to discourtesy, in asking his guests to take beef at a dinner party that he once gave. The scale ran thus:

To a prince he said, "May I have the honor of sending your royal highness a little beef?"

To a duke, "Monseigneur, permit me to send you a little beef?"

To a marquis, "Marquis, may I send you a little beef?"

To a viscount, "Viscount, pray have a little beef?"

To a baron, "Baron, do you take beef?"

To an untitled gentleman, "Monsieur, some beef?"

To his private secretary, "Beef?"


But, so the tale goes, there was yet a humbler person present, and to him Talleyrand uttered no word. He simply looked at him and made an interrogative gesture with the carving knife.

Contrast this with the story told of the man whom Congress declared to be "first in the hearts of his countrymen." An old Mount Vernon tradition has it that once when Washington was remonstrated with by a friend for bowing courteously to an old colored woman who had greeted him, he rebuked his interrogator by replying, "Would you have me outdone in politeness by a negro?"

Consideration for others is the keynote of good manners, and all rules of etiquette that are worth following are founded on this principle.

OUT CALLING

The proper way to pay visits. The correct number of cards to leave. Length of time to stay, etc.



PAYING an afternoon call is sometimes a pleasure and sometimes a bore. As a bright woman recently said: "So much depends on the payer and the paid," or in other words the one who is making and the one who is receiving the call. Some women seem to have the faculty of making interesting calls, we are always glad to see them and sorry when they have to go, and on the other hand, occasionally people are so nervous and self-conscious that they make the necessary social visits a torture both to themselves and their hostess. Or, perhaps, it is the hostess who is so flurried and ill at ease that her guests have anything but a pleasant time.

In this world so much depends on knowing exactly what to do and how to do it. Shall we

make and receive a few calls this fine afternoon? The door-bell, let us imagine, has just rung. The servant opens the door quietly, but smartly, *i. e.*, to its fullest extent—not as ill-trained ones often do, just a few inches, furtively peering round the corner of it as though they feared a burglar.

NUMBER OF CARDS TO SEND UP

If two ladies are making calls together,—mother and daughter, let us say,—the mother inquires of the maid if Mrs. Brown is at home, and being answered in the affirmative enters the house first, the daughter following her closely. After showing the visitors into the drawing room the maid presents a tiny silver tray on which they place their visiting cards, one for each lady in the family, and if there is a guest with whom they are acquainted they send up one card for her also. If the call is the first one of the season, the mother should leave, with her own, two of her husband's cards for the master and mistress of the house. At subsequent calls this leaving of the husband's card is unnecessary unless he has received a special invitation to some dinner, reception, or other formal function.

DUTIES OF THE MAID

In a very short space of time the maid returns and politely informs the visitors that her mistress will be with them in a few moments, calling her by name, thus: "Mrs. Brown will be with you in a few moments," and never referring to her as "she" or "the lady," as I have occasionally heard badly trained servants do. In some houses, after receiving the cards and taking them to her mistress, the maid does not come back again, many ladies considering this unnecessary. But it is a little more courteous to have her announce that the lady of the house will soon make her appearance, as has just been described, than, in the expressive slang of the small boy, to keep the visitors "guessing" until madame chooses to come downstairs.

When the hostess enters, the guests should rise to greet her, while she shakes hands, first with the elder and then with the younger lady, expressing most cordially her pleasure in seeing them. They all seat themselves, the hostess sitting near her guests so that there shall be no stiffness or too great formality about the occasion.

LENGTH OF TIME TO STAY

The visitors should stay from about twenty minutes to a half-hour, when they should rise from their seats. It is not necessary for them to say anything about their intended departure, their rising from their seats is a sufficient intimation to the hostess that they intend to take their leave. I once knew a dear old country-woman who invariably, after sitting a short time with one, abruptly announced, "Well, I must be a-going," but, being a great favorite and always urged to stay, she never went until she had repeated the exclamation at least three times.

LEAVE-TAKING

Now it is not considered at all necessary for the hostess to urge her guests to prolong their visit. In the case of intimate friends this is often done, but with more formal acquaintances it is thought to be in rather bad taste. She simply rises, again gives her hand, and says something to the effect that their coming has afforded her a great deal of pleasure. And, if no other guests are present, she usually accompanies the visitors to the door of the house, although many women, and especially those adhering strictly to

old-fashioned ideas of etiquette, insist that the hostess should go with the visitors no farther than the drawing-room door. This, however, is now wholly a matter of taste. Personally, I consider the former method much more courteous and cordial, and that, after all, is the main thing. But it must be remembered that, when there are other visitors in the drawing room, or if the departing guest is a man, the hostess should never go beyond the drawing-room door, for men are supposed to be quite capable of letting themselves out of the house without assistance. Also the hostess who keeps a butler never goes with her guests to the door, for the butler is always in attendance in the hall when there are visitors.

In many houses, between four and five o'clock in the afternoon a cup of tea is always offered to visitors. The maid either brings in a tray containing a small teapot, a silver pitcher of hot water,—in case the tea is too strong,—a small pitcher of milk or cream, or a little dish of sliced lemon and plate of cake, or tiny three-cornered bread-and-butter sandwiches, or, if there is a tea table in the corner of the room, the lady herself makes the tea for her guests; but the former method is now deemed the smarter. Except occasionally, on a reception or "At Home" day,

it is no longer considered good form to have a tea table in the drawing room.

When people settle in a small city or town, or in the country, it is courteous for the residents of the place to make the first call upon the newcomers, which must, of course, be promptly returned. Even if some of these acquaintances are not desired, really well-bred people always return first calls within a few weeks, allowing, if they so choose, all subsequent calls to be unreturned by them. And so the acquaintance can gradually lapse without the cut direct and the bitter feeling that would undoubtedly be caused by the failure to return the first visit of a neighbor.

WHO MAKES THE FIRST CALL

In large cities the population is so dense that for obvious reasons people do not call upon their neighbors unless they have obtained introductions and have been invited to do so. In New York or Chicago one's circle of friends is scattered all over town, and the residents of the same block, though they may live side by side for years, generally remain entire strangers to each other.

In England, however, and even in diplomatic circles in Washington, the reverse is the custom,

and the stranger calls first on the residents of the place without waiting for friends and acquaintances to make the first visit, as is the usual American custom. I once knew two charming women, one a Canadian and the other an American, who were at loggerheads for no other reason than that neither one would be the first to break this law of etiquette of her respective country. They had met previously at a watering place, and were mutually attracted to one another when the next summer the American went to stay at a hotel in the home city of the Canadian. Now each knew perfectly well the whereabouts of the other and longed to continue the acquaintance, but the American would not call first on Lady M. because, as she said, it was Lady M.'s place to call first upon her; that was American etiquette and Lady M. knew it. And Lady M., on her side, would make no move, for Mrs. R. should, she declared, make the first visit; English etiquette demanded it and Mrs. R. was not ignorant, she had visited in Canada, and had even been to England, and she knew all about it. And so matters remained for one entire summer; neither would give in, because each was firmly convinced that the very letter and not the spirit of the law of etiquette of her respective country

was the only thing worthy of her consideration. It is not necessary to say that such a state of things is supremely ridiculous. A little less stubbornness and a little more common sense would have convinced the American that the really well-bred woman invariably follows, as far as she can consistently do so, the customs of the country in which she chances to be.

FASHIONABLE CALLING HOURS

In all large cities the fashionable calling hours are between four and six o'clock in the afternoon.

Morning calls are never made except by intimate friends, between whom, of course, the more conventional rules of etiquette would be out of place. There is one exception to this rule, and that is business calls. It is permissible to call in the morning on an acquaintance or even a stranger to solicit for some charity, to investigate the reference of a servant, or anything of that sort. But in this case the call must be of but a few minutes' duration at most, and the conversation must be confined strictly to the object of the visit.

A DAY AT HOME

Most women who live in large places, and whose circle of friends is at all extended, have what is called a "day." That is, they announce that they will always be at home to their friends on one afternoon of each week. This is usually done by having on the visiting card the word "Mondays," or "Tuesdays," or whatever day may be chosen, engraved in the lower left-hand corner directly opposite the address. And when inviting new friends to call they say, "I am always at home on Tuesday afternoons, when I shall be delighted to see you," or something to that effect.

When one has selected a "day" it must be adhered to rigidly, for to be "out" on one's "At Home" day would be an unpardonable rudeness, unless there was a very good reason for such a defection, as sickness or trouble in the family.

On her day for receiving calls a lady is supposed to be dressed and down in the drawing room by three o'clock, ready to welcome her guests, so that they can be shown in to her at once, and there is no preliminary wait as on other occasions. On such days, tea and little cakes and sandwiches are almost always served

to the callers between four and five o'clock. But there must be no elaborate refreshments, for such days are not to be confounded with the more formal "At Homes," which are in the nature of receptions, a full account of which is given in Chapter VI.

SENDING CARDS TO FRIENDS AWAY FROM HOME

When a lady is visiting in a strange town or city where she has other friends besides the people she is staying with, she should send them her card with the address of the house where she is stopping. It is always allowable to write this on the card, which should be put in a small envelope that exactly fits it. And when friends call upon her they should send up two cards, or, if the call is made on an "At Home" day, leave them in the hall as they go out, one for their friend and one for her hostess, even if entirely unacquainted with the latter.

After receiving the card of a friend who is visiting in this way a call should be made promptly, or a note should be written explaining why it is impossible to do so. To take no notice of it is the height of rudeness. But right here a word of qualification must be said. A

lady, when away from home, should not send her card to every chance acquaintance whom she happens to remember is living there. Unless these people have expressed a definite wish to know her better,—the ladies by asking her to come and see them, and the men by requesting to be informed of her arrival if she ever visits their town,—it would be in extremely bad taste to send such cards. People who consider that a casual introduction is an excuse for such a thing simply merit the snubs they nearly always receive.

VISITING CARDS—JUST HOW AND WHEN TO USE THEM

Evolution from the playing card. The married woman's, the widow's, and the young girl's card. The proper style for men.



THE visiting card is a most important little article in polite society, and it is difficult to imagine how we could get along without it. So convenient is it that it seems as if it must always have existed in one form or another, and yet this indispensable bit of paste-board is a comparatively modern invention, being less than a century and a half old. Curiously enough, visiting cards were evolved from playing cards.

EVOLUTION OF THE VISITING CARD

In the early part of the eighteenth century it was the custom in "genteel" society—a term equivalent to our "Smart Set" of to-day—to

write messages and invitations on the backs of playing cards. In the fourth plate of Hogarth's "Marriage à la Mode" is shown a very good example of this. Several playing cards are scattered on the floor, on one of which is scrawled "Count Bassett begs to no how Lade Squander sleapt last nite," and on another "Lade Squander's company is desir'd at Miss Hairbrane's Rout."

History says that a certain Mr. Lewis, who was rector at Margate from 1705 to 1746, on receiving an invitation to dinner from the Duchess of Dorset written on the back of the ten of hearts, promptly returned to her the following clever epigram:

"Your compliments, lady, I bid you forbear,
Our English service is much more sincere;
You sent me ten hearts, the tithe's only mine,
So give me one heart, and return t'other nine."

And even at as late a date as 1820, it is said the Bishop of Funchal in the Island of Madeira sent out invitations for the Easter ceremonies at the cathedral written on the backs of playing cards.

From writing invitations and messages was but a step to writing the name upon the cards

and leaving them at the house when the person called upon was not at home. But this was much too simple to please society for long, playing cards were again relegated to their legitimate uses, and cards with elaborately engraved devices became the mode. All sorts of classical designs seem to have been the most fashionable—ruined temples, groups of columns, distant views of the Parthenon, the Coliseum, etc. These were sold in packs of assorted views, and the belles and beaux of the period, choosing one at random, would scrawl their names over any of these masterpieces of Greek or Roman architecture and leave them when paying visits to their friends.

In 1840 people of fashion affected a highly glazed and sometimes tinted card with the name upon it in such tiny characters that it was almost illegible. After this came the vogue of engraving the facsimile of one's signature. And so, little by little, the present conventional square of plain white pasteboard, with the owner's name plainly engraved in script or Old English, was evolved.

PROPER SIZE OF MARRIED WOMAN'S VISITING
CARDS

At present the fashionable size for a visiting card for a married woman is three inches wide by two and one-eighth inches high. It should be made of pure white, unglazed bristol-board and be flexible, but not too thin, the very thin cards used a year or two ago being no longer considered good style. It should be engraved across the center with the owner's name.

Ladies living in large cities, for the convenience of their acquaintances, customarily have the address of their homes in the lower right-hand corner, and if they have a reception day this is put in the left-hand corner thus:

Mrs. Stuart Gray Smith

Tuesdays

506 West 80th St.

If one lives in the country or in a small place where the street address is not absolutely necessary, the name of the town should take its place on the card. When the residence is in a suburban town, and one has quite a circle of acquaintances in the nearest large city, some-

times the card bears both the street address and the town as:

Mrs. James Griswold White

*16 Prospect Terrace
Englewood, N. J.*

It is also perfectly correct to have simply the name without the address on the visiting card. And this plan is often adopted by ladies living in small places or by people in big cities who have no permanent address, as those who are boarding or stopping in any house where they do not intend to stay for more than a few months.

A married lady should always have her husband's first name in full and the surname prefixed by "Mrs." engraved upon her card. It is entirely a matter of personal preference whether simply the initial or the husband's middle name should be placed upon the card. But if the name in question is at all euphonious, it is considered decidedly the smarter to have it upon the card. One thing, however, society has declared to be in not at all good taste, and that is to indicate by an initial only the husband's first name and put his middle name in full upon the card, for instance: "Mrs. R.

Mortimer Clark." Abbreviations of the husband's name upon the visiting cards, as "Charlie" for Charles, "Jim" for James, "Harry" for Henry, etc., are never seen in good society.

The suffixes "Jr." and "Sr." are not very often used on visiting cards, except in the case of a father and son both bearing the same name and living in the same city. Then the card of the daughter-in-law should bear the name "Mrs. Charles M. Gray, Jr.," while it would be optional with the mother-in-law whether her card were engraved "Mrs. Charles M. Gray" or "Mrs. Charles M. Gray, Sr.,"; or she might, if her husband were the oldest son of his family and there were few people of the same name living in the town, have on her card simply "Mrs. Gray."

A WIDOW'S VISITING CARD

At present a widow retains her deceased husband's name upon her card as long as she chooses to do so, though she may with propriety after a few years revive the use of her own Christian name, thus: "Mrs. Mary Pembroke Brown." For two years and a half a widow generally uses black-bordered cards. Strict

etiquette says that in the first year of widowhood the black border should be about three-eighths of an inch in width, diminishing in the second year to a quarter of an inch; and in the third year the border can be left off entirely or narrowed for the first six months to one-eighth of an inch and in the second six months to one-sixteenth of an inch, and after that dispensed with entirely. But, of course, a mourning card should never be carried unless black is worn.

The card of a single woman can correctly be of the same size as that of her married sister, or it can be from a half to a quarter of an inch smaller both in height and width.

A YOUNG GIRL'S CARD

The prefix "Miss" must always be on the card of an unmarried woman. She has her address on the lower right-hand corner and her reception day on the left, if she has been out several years and is no longer a *débutante*. The eldest daughter of a family should have her card engraved "Miss Gray," her younger sister "Miss Alice Gray." Diminutives are never used by really well-bred people. For Mary Gray to have her card engraved "Miss Mamie Gray" would be in the worst possible taste.

“DOUBLE” CARDS

What are sometimes called “double” or “joint” cards—that is, cards with two names engraved upon them—are a good deal used in fashionable society. Husband and wife can have their names engraved together on a single card, or mother and daughter or two sisters. The joint cards for the first-mentioned are quite a little larger than the single card used by a married woman, and should be engraved thus:

Mr. and Mrs. Charles Winthrop Gray

106 Western Boulevard

Or they may bear simply the names, with the address omitted. These cards are only used for calling by a bride during the first year of marriage. After this they serve to accompany joint gifts of the husband and wife, especially wedding presents. Sometimes a double card of this sort, giving the future address of the bride and groom and their reception day or day at home, is inclosed with the wedding card. Or, if this is not done, it is customary for the happy couple, on their return from the bridal tour, to mail a double card bearing their address and a series

of reception days to all their friends and acquaintances.

The joint card of a mother and daughter, or daughters, is more used than any card of this sort. The strict etiquette in very fashionable society is for a *débutante* during her first year of making formal calls to have no separate card of her own, but to have her name engraved on a card below that of her mother. If she is the eldest daughter, or eldest unmarried daughter, of a family the card is thus engraved:

Mrs. Thomas Lane Brown
Miss Brown

The address is, as in all other cards, in the lower right-hand corner. If the *débutante* has an older unmarried sister, she appears on the card as "Miss Margaret Brown." This card is used by mother and daughter jointly when calling together. The mother never uses such a card when calling alone. But during her first year in society, when the daughter calls by herself she uses a joint card of this sort and runs a light pencil mark through her mother's name.

If a mother has more than one daughter who has been introduced to society, she has en-

graved under her own name on a joint card "The Misses Brown" or "Miss Brown, Miss Eleanor Brown," with one name below the other. A card of this sort is sent out at the beginning of the season, giving the day at home. It is also used when sending joint gifts or in calls of condolence or congratulation.

These double cards are rarely used except in extremely fashionable society, and it is perfectly good form for people who live quietly to dispense with them entirely and for each daughter of the family to use her individual cards on all occasions.

Sisters may, if they wish, have a card in common and use it when calling together or sending gifts. It should be engraved with the names in one line: "The Misses Brown."

A DIVORCED WOMAN'S CARD

A divorced woman's card, if she retains the surname of her former husband, has prefixed to it her maiden name. For instance, if she was a Miss Ogden her cards should be engraved "Mrs. Ogden White." If she drops her former husband's name, she is known simply as "Mrs. Mary Ogden."

A MAN'S CARD

Men's cards are a great deal smaller than women's and are both narrower and shorter. This year the most fashionable size for a man's card is one and three-eighths by three inches. It should be made of quite stiff bristol-board and be engraved with the name in full, always preceded by the prefix "Mr." unless the cards are to be used simply for business purposes. The address is placed either in the lower right-hand corner or lower left-hand. The most fashionable young men in New York, however, put the address in the left corner, after the English mode. Physicians and clergymen invariably use their titles on their visiting cards, as "Dr. Thomas B. White" or "Rev. John Roberts Gray." A doctor should have nothing beneath his name on his visiting card but his home address. This may be put in either the right- or the left-hand corner, as he prefers. His office-hours should never appear except on his business card.

The professional title of a man should never, under any circumstances, appear on his wife's card. "Mrs. Judge Brown," "Mrs. Col. Jenks," or "Mrs. Dr. Gray," are unpardonable vulgarities in this country. A man's professional title belongs only to himself.

Visiting cards can be engraved in either of three different sorts of lettering: the script (which has been used for a long time), the Old English, or the plainer Roman letters. The first-mentioned is perfectly correct, but either of the two latter styles is considered a little smarter in fashionable society.

The custom of leaving cards at the houses of friends, without inquiring whether they are at home or not, is a fad only indulged in by ultra-fashionable society whose visiting list is of tremendous length, and would be an absurd practice for a woman of moderate means with only the average number of acquaintances. The members of the "Smart Set" justify themselves for this seeming discourtesy, on the ground that their social obligations are so numerous that it would be impossible to spare the time to personally return each call received. There is nothing new about this fashion of visiting *en blanc*, as it is called in France. A charming book of gossip of old Paris declares that it was introduced somewhere about 1770, and that the wits of the day made great sport of it, and cites a famous couplet of the period:

" Sur le dos d'une carte on fait la signature,
Pour rendre sa visite au dos de la serrure."

Which is to the effect that "One puts his name on the back of a card and pays his call on the back of the lock," or the wrong side of the door.

At the death of a friend people who are not on a sufficiently intimate footing to write notes of condolence either leave their cards at the door of the house of mourning or send them by mail with the words, "With deepest sympathy," written upon them.

In making calls, the visiting card should be placed upon the small tray which the servant holds out for it as one enters the door, or if the call is made on the weekly reception day, and one is shown at once into the drawing room, cards should be left in the card receiver in the hall when one leaves. A visiting card should never be handed to one's hostess or to anyone but a servant. If, as sometimes happens in the country, one of the family opens the door, there is no necessity for the use of the visiting card at all, although it can, in such cases, be dropped carelessly in the card receiver in the hall as one goes out.

The P. P. C. card is occasionally used when one is about to leave home permanently or for a very long trip. This is an ordinary visiting card with the three letters, initials of "Pour

prendre congé," the French sentence meaning "To take leave," written in one corner with pen or pencil.

The etiquette of leaving cards at teas and afternoon receptions, and posting them if one is unable to attend, is fully explained in Chapter VI., while the correct usage of sending cards by mail to acquaintances when away from home is told at length in Chapter II.

*WRITING NOTES AND LETTERS OF
ALL SORTS*

The ability to write a graceful note a valuable accomplishment.
The correct stationery. Friendly correspondence. Letters
to tradespeople. Letters of introduction and condolence.



CARELESSNESS OF AMERICANS



THEY say in painstaking Germany that Americans are too busy studying all sorts of fads and "ologies" to learn how to write their own language correctly. A gentleman in Berlin once gravely informed me that most of our women did not even know enough to properly punctuate their notes and letters. And in proof of this sweeping statement he showed me an epistle from his niece bearing the postmark of one of our large Western cities. "Just look at that!" he said. "There is not a paragraph or a comma in the whole four pages, and hardly a period.

What do you learn over there in place of punctuation?"

I stood up valiantly for my countrywomen right or wrong, as an American abroad feels somehow in honor bound to do. I tried to explain that as one swallow does not make a summer, neither is it quite fair to place the shortcomings of one young woman upon the shoulders of a whole nation. But, nevertheless, there was some truth in what he said, and the episode gave me food for thought. I remembered the absolutely correct, if somewhat stiff and stilted notes, of the cultivated Germans, and I began to wonder, if after all, our educators quite realized what an important part in life letter-writing really plays.

The ability to write a graceful note or an interesting letter is an accomplishment of far more value to its possessor than most people imagine. We have to judge each other in this world more or less by appearances. A woman may have the usual amount of cultivation coupled with great natural refinement or the sweetest disposition under the sun, but if she writes awkward notes and slipshod letters, her friends will conclude that there is something lacking in her education; and a stranger receiving a communication of this

sort cannot be blamed for putting her down as rather ill-bred when the exact opposite may be the case, and the whole trouble be caused simply by carelessness or lack of attention to details, which after all count for so much. For as the girl said, when chided for vanity by being told that beauty was only skin-deep, that she was not accustomed to seeing people without their skins; so, as regards social usages, particularly when pertaining to letter-writing, it is impossible to look into the hearts of our correspondents and discover their good intentions; we can only judge by the surface as it were, and a well or ill written note naturally raises or lowers the letter-writer in our estimation.

CORRECT STATIONERY

Let us begin at the very beginning of the gentle art of writing notes and take up in the first place the note paper. Society is very particular in this respect and demands that paper of a good quality be used, either in white or cream, or at most in very dull blue or gray. But the white paper is considered in the very best taste. The surface may be either the smooth vellum finish or the rougher linen as preferred, but the quality must be good, not flimsy and cheap.

Letter paper is so inexpensive nowadays that even the woman of very modest means should experience no difficulty in getting proper stationery. Never, under any circumstances, use ruled paper; this is intended only for little children, and should be discarded just as soon as one has learned to write properly. Square envelopes are always in good taste, and at present fashion sanctions the use also of envelopes a little longer than they are square for friendly correspondence. It used to be the custom to have ciphers, crests, or monograms emblazoned in gay colors on the note paper, but at present these are little used and it is considered in better form to have simply the address of the city residence or the name of the country place printed, either in black or colors, about three-fourths of an inch from the top, either in the center of the sheet or at the right-hand corner. This is a very sensible and convenient custom, especially for the dwellers in large cities, where addresses are difficult to remember. A glance at the stationery at once shows the whereabouts of the correspondent.

When addressed paper is not used, and its use, although most convenient and fashionable, is not at all obligatory, the address of

the sender of the note or letter is generally written in the upper right-hand corner of the note paper and the date written from the left-hand corner of the last sheet at the end of the letter, directly after the signature.

Whether or not letters should be sealed with sealing-wax is simply a matter of personal preference. Fashion sanctions the custom, but it is no longer considered necessary to fasten up one's letters in this way. Some people always do it, however, impressing a small monogram or crest into the hot wax. This is perfectly correct if one cares each time a note is written to take the trouble it entails, but most of us consider ourselves too busy to do so.

ADDRESSING THE ENVELOPES

The first line of writing on the envelope should be the name of the person to whom the letter is addressed, always with his or her proper title as Mrs., Miss, or Mr. Never write simple "Mary Smith" or "John Brown," but always "Miss Mary Smith," "Mr. John Brown." If the letter is written to a child it should be addressed "Miss Mary Smith," no matter what the age of the recipient, while "Master John Brown" is the proper superscription for a little

boy. Beneath the name of the recipient on the envelope and a little to the right, comes the number of the house and name of the street written in one line, in the next line comes the name of town or city, and then the State. If the place is a small one it is best to write also the name of the county, either in a line by itself before the State or else in the extreme lower left-hand corner.

If it is necessary to put c/o (in care of) that should be written together with the name of the person to whose care the letter goes, either in a line below the name of the person to whom the letter is addressed or else in the lower left-hand corner.

The ink used in writing notes and letters should always be black. Our mothers used to use a pretty shade of violet ink, but this is no longer fashionable.

COMPOSING THE NOTE

Having acquired the correct stationery, the right sort of ink, and whatever kind of pen we prefer, let us now proceed to the business in hand. In the first place, before writing a word, it is well to sit down for a few moments at your desk and quietly think out what you want to

say, and then when you begin to write you will find that your ideas flow much more easily. It used to be considered necessary to leave a narrow margin on the left side of the note paper, but although this is a very good plan, and gives the correspondence a neat appearance, it is no longer imperative and many of the best-educated people write all over the paper. But there is one practice that never must be indulged in and that is to cross your writing; time is short and modern eyesight too precious to read communications crossed like a checkerboard.

THE SALUTATION

The address to the person for whom the note is intended, or "salutation," as it is called, should begin half an inch below the address of the sender at the extreme left of the page. Society has decreed that the expression "My dear" is a little more formal than simply "Dear." Thus if an acquaintance is written to, "My dear Mrs. Brown" would be the proper form, while if the intimacy is greater, "Dear Mrs. Brown" would be the way to address her. If it becomes necessary to write to an absolute stranger the full name should be first written on one line and directly under it,

a little to the right, "Dear Madam," or "Dear Sir," as the case may be. Thus

*"Mrs. John M. Brown,
Dear Madam,"*

would be the proper salutation.

Letters to tradespeople are generally written in the third person, something like this: "Mrs. John M. Brown, 16 Prospect Terrace, Glenville, New Jersey, would like Smith, Jones & Co. to send her immediately six bottles of their best salad oil by express. Enclosed find check for the amount."

It goes without saying that the spelling of all notes and letters should be absolutely correct. If you are a little dubious on this score—and some of our brightest people can never seem to learn to spell correctly—buy a small inexpensive dictionary and keep it in your desk, to consult whenever you are in doubt.

Whenever you start a new subject, begin a new paragraph. Be careful of your punctuation. Put periods at the end of your sentences—of course beginning each new sentence with a capital—and if the sentences are long or at all involved set off some of the dependent clauses with commas.

THE SIGNATURE

A woman should sign her letters and notes "Cordially yours" or "Yours sincerely" when writing to friends and acquaintances; to relatives or very intimate friends she usually signs herself "Yours affectionately" or "Yours with love," or something of that sort. A man is generally "Sincerely yours" or "Faithfully yours." No one should ever sign her name with its title, Mrs. or Miss, unless it is put in brackets before the name, and even this is allowable only in writing to an absolute stranger, who otherwise might be puzzled how to address the reply.

Postage should never be inclosed for reply except in notes or letters that are strictly business communications, and then it must always be put in if a reply is requested. But in all social correspondence it is considered rather an insult to inclose return postage, as the expense is so slight that our friends are apt to resent having it sent to them.

THE PROPER ADDRESS

It is considered very bad form to address a wife by her husband's title; thus letters to the wife of a general should never be addressed "Mrs. General Greene," but simply "Mrs.

Greene" or "Mrs. James H. Greene." The titles, "General," "Judge," "Doctor," belong exclusively to the husband and not to the wife.

A man, on the other hand, should be addressed by his title if he has one, as "Major-General Green," "Dr. Brown," etc., or failing a "handle to his name" as "Mr. George Robinson" or "George Robinson, Esq." In England this latter form is always used except in addressing tradespeople, but in America "Mr." is more often used and is regarded by many as the most sensible title.

LETTERS OF INTRODUCTION

One of the most puzzling things to many people is to write letters of introduction. This is a task which falls more often to a man than to a woman, but there come times in the life of almost every woman when she would like to give such letters to intimate friends to present to her acquaintances in distant cities. She should then write a short note something like this:

Sunset, Colorado.

My dear Mrs. Blank:

This will introduce to you Miss Mabel Smith, an intimate friend of mine, who is about

to visit New York for the first time and is consequently a stranger in the city. Any attention which you may extend to her will be gratefully appreciated by

Yours very cordially,

Mary Brown.

January 2, 1904.

Letters of introduction are never sealed by the person giving them, and if they are not business letters, but simply friendly letters like the foregoing, are rarely delivered in person, but sealed and sent by the recipient to the man or woman to whom they are addressed, together with the card of the recipient, on which is written her city address. And if you should receive such a letter of introduction from a friend, you must call without delay upon the person introduced to you by letter.

There is another kind of letter which, unfortunately, falls to the lot of most of us to write, and that is a letter of condolence. People with the warmest hearts and the very best intentions in the world often dread inexpressibly a duty of this sort, and, after putting it off until the last possible moment, turn out a stiff and

stilted note that inadvertently wounds the sensibilities of those whom it is intended to comfort.


LETTERS OF CONDOLENCE

A letter of condolence should be short and simple. In a few heartfelt words let your correspondent know how sorry you are for the great loss he has suffered. Don't harrow already overwrought feelings by too familiar allusions to the deceased. Such a letter should be sent shortly after the funeral has taken place. Letters of condolence are always answered either by the recipient or by some relative or friend who kindly undertakes the task for the grief-stricken one.

INVITATIONS, AND HOW TO ANSWER THEM

Invitations to public balls. To evening receptions. To formal and informal dances and card parties.



OMETIMES an invitation brings perplexity as well as pleasure to the one who receives it. "The affair will be most delightful and I should like to go, but what sort of an answer shall I send? or is an answer absolutely required?" So ponders the man or woman who has lived a quiet life, or who, for one cause or another, has been out of the whirl of society for a good many years. Such little points are easily forgotten if one does not go out much, and yet they are the very things about which it is most mortifying to make a mistake. There is a great deal of truth in the old cynicism that society pardons a crime much more readily than a blunder.

All invitations can be roughly divided into

two classes, formal and informal. Formal invitations are engraved or written, as the case may be, while the latter sort are either given verbally or consist of cordial little notes written in the first person.

For balls and dances as a general rule, great formality is observed in the invitations, which, unless the affair is to be very small and quiet, are generally engraved and sent out from ten days to two weeks in advance.

INVITATIONS TO PUBLIC BALLS

The very stateliest and most formal of all invitations are those issued for big public balls or club dances. The wording, with slight variations, usually runs as follows:

*The honour of your presence
is requested at the New Year's Eve Ball
of the Bayside Yacht Club
on Thursday evening, December thirty-first
at half-past ten o'clock
1903—1904*

Very large engraved cards or folded sheets of heavy paper are used for such invitations, and they are always decorated with the club or

society device, stamped in the upper center of the card or on the outside of the folder. The back of the invitation usually has upon it the list of committees and the names of the patronesses of the occasion. The answer to such an invitation is directed either to the Ball Committee or Secretary, if the card come direct from the club, or to the person to whom one is indebted for it. In the first instance one would write:

*5 Prospect Terrace,
December eighteenth.*

Miss Gray accepts with pleasure the kind invitation of the Bayside Yacht Club for Thursday evening, December thirty-first, at half-past ten o'clock.

Now if this same invitation was accompanied by a note or a few words written on the visiting card of some friend, hoping that use could be made of it, no acceptance or regret need be sent to the Secretary or Committee, but instead one would write a cordial note directly to the friend, accepting or declining the invitation. Miss Gray would then word her note something like this:

5 Prospect Terrace.

My dear Mr. Smith:

Thank you very much for sending me an invitation to the New Year's Ball of the Bayside Yacht Club. I shall be delighted to go, and hope to have the pleasure of seeing you there.

Cordially yours,

Marion Gray.

December eighteenth.

ANSWERING INVITATIONS TO PRIVATE DANCES

The two usual forms of invitation to private balls and dances are given fully in Chapter VII., "Going to a Dance," so they will not be included here. They should be answered as follows:

15 Prospect Street,

January 28, 1904.

Mr. and Mrs. James Brown accept with pleasure Mrs. John Montmorency's kind invitation for Thursday evening, February the ninth.

or

Mr. and Mrs. James Brown regret sincerely their inability to accept Mrs. John Montmorency's kind invitation for Thursday evening, February the ninth.

Either an acceptance or regret to an invitation of this sort should be sent promptly, a delay of a day or two being all that is permissible.

INVITATIONS TO HUSBANDS AND WIVES

A wife always acknowledges invitations for herself or her husband, and either accepts or declines for them both together. But if a married woman desires very much to accept an invitation to a private dance and her husband is unable to accompany her, she may, if she knows the hostess well, send her a regret to the festivity, explaining her reason. Then the lady who is giving the dance may, if she wishes, invite the wife alone. The same rule applies to a husband whose wife is unable to accept. This may be done for a dance, which is a more or less elastic function, but for a dinner or theater party, where it is absolutely necessary to have the same number of men and women, such a course is never relished by the hostess.

A DEFINITE ACCEPTANCE OR REGRET

The acceptance to an invitation should be definite. It is extremely bad form, as well as a decided rudeness, to one's would-be hostess to write: "I shall be delighted to accept your kind invitation for the fifteenth of February if my

health permits," or something of that sort. If there is any doubt of one's ability to attend, a regret should be sent.

Another engraved form of invitation that is often used for big dances runs as follows:

Mrs. James Gray Worthing
Miss Worthing

AT HOME

Friday, March twentieth
at half-past ten o'clock

Dancing *1582 North Broadway*

In this case the acceptance or regret should always be written in the third person, and the same forms can be used as those recommended on the preceding pages for invitations to private balls and dances.

INVITATION TO AN EVENING RECEPTION

If the word "Dancing" was omitted from the corner of the card, exactly the same form of invitation as the one just given could be used for an evening reception, which is very similar to an elaborate afternoon reception, except for the fact that the guests and host and

hostess are in evening dress. Sometimes at these big receptions, where old and young are both invited in large numbers, after a certain hour dancing is indulged in by the younger element. If this is to be the case, the invitation should be worded exactly like the one to which reference has been made, but instead of having engraved in one corner the word "Dancing," which would show that the affair was to be simply a ball, the expression "Dancing at twelve," or "Cotillion after Supper," should take its place, thus denoting that the earlier part of the evening would be devoted to a formal reception.

INFORMAL DANCES

An engraved invitation always presupposes a large and more or less elaborate function. For smaller dances it is getting to be the fashion to send out invitations on visiting cards. The hostess uses her ordinary calling card and writes upon it in ink, below her name:

Dancing at half after nine
February fourth
R. s. v. p.

The four letters "R. s. v. p." are the ini-

tials of the French sentence "Répondez, s'il vous plaît," which, as everybody knows, means "Answer, if you please," and are necessarily put on such invitations because, as a general rule, invitations on visiting cards require no answers. The acknowledgment of such an invitation can either be written formally in the third person, or it can take the form of a more intimate note in the first person, beginning, "My dear Mrs. Blank," and ending "Cordially yours, Mary Gray," or whatever the writer's name may be.

INVITATIONS FOR CARD PARTIES

For card parties or small musicales the same sort of invitations can be sent out, the word "Cards," "Progressive Euchre," or "Pit," or any game that has been decided upon for the entertainment, being written upon the card. If it is a musicale that is to be given, the word "Musicale" or "Music" is written in the lower left-hand corner of the card. The answers to such invitations to card parties should take the form of short notes written as just described for dance invitations on visiting cards. The summons to a musicale should, if it takes place in the evening, be similarly acknowledged; if in the

afternoon, it requires no answer, being in the same category as an afternoon tea. But, of course, if one is unable to attend, one sends cards on the day of the function, as is the rule for teas or afternoon receptions. A full account of the proper sort of invitations for both these functions is given in Chapter VI., "Afternoon Teas, Receptions, and 'At Homes.'" "

DINNER INVITATIONS

For large and ceremonious dinners a smaller engraved card is used than the one fashionable for balls or big dances. On these the guest's name, the hour, and the date are written in by hand. The fashionable form runs as follows:

Mr. and Mrs. John Brown
request the pleasure of

—————
company at dinner
on ————— evening
at ——— o'clock

75 Southern Boulevard

This is the very latest style of card, but the older engraved form, which "requests the

pleasure of your company" and leaves nothing to be filled in with ink, is still used. It must not for a moment be supposed that such engraved invitations are the only correct "Dinner bids," as the slang of the day tersely puts it, for, as a matter of fact, they are seldom if ever used by people of moderate means, and are only suited to very large and elegant dinner parties. The ordinary hostess writes her dinner invitations on note paper, either formally in the third person as follows:

*Mr. and Mrs. Barton Clarke
request the pleasure of
Mr. and Mrs. James Gray's
company at dinner
on Monday evening, March the third
at seven o'clock*

Or (and this is considered in slightly better taste for a written invitation) in the form of a cordial note:

My dear Mrs. Gray:

Will you and your husband dine with us on Tuesday evening, March the twenty-fourth, at seven o'clock? We are asking a few of our friends on that date to meet my sister, who has

just returned from Paris. Hoping to have the pleasure of seeing you, believe me

Cordially yours,

Madeline Brown.

March the fourteenth

LUNCHEON INVITATIONS

Luncheon invitations almost invariably take the form of short notes of this sort written by the hostess. Engraved cards are rarely used.

Wedding invitations are treated fully in detail in the chapters dealing with weddings, and need not be mentioned here.

Invitations to theater parties or chafing-dish suppers are always in the form of notes written in the first person. In fact, a very safe rule to follow, when in doubt as to what sort of an invitation to send out for a proposed function, is to use a cordial note written in the first person if the affair is to be at all informal.

Eleventh-hour invitations—that is, invitations sent out at the last moment—should never be given to any but intimate friends, and to them the circumstances of the case should be fully explained.

Invitations by telephone are not considered very good form, and should be resorted to only on the most informal occasions.

ADDRESSING INVITATIONS

It is perfectly correct to send but one invitation to both husband and wife. If this is an engraved card to a large dinner, dance, or reception, all that is necessary, if it is one of the sort that "requests the pleasure of your company," is to address the envelope to "Mr. and Mrs. James Gray." If the card is of the style that requires the names written in, then, of course, the names "Mr. and Mrs. James Gray" are written in on the blank line and the envelope addressed to both husband and wife. An invitation on a visiting card can have the envelope addressed "Mr. and Mrs.," but when the invitation takes the form of a note written in the first person it should be addressed on the envelope to the wife. The note would begin something like this:

My dear Mrs. Brown:

Will you and your husband [or "you and Mr. Brown"; either form is correct] dine with us next Thursday evening, March the fifteenth, at half-past six o'clock?


Cordially yours,

Margaret White.

One invitation can also be sent to two or more sisters, in which case it should be addressed "The Misses Brown," but must never be sent to two brothers. Bachelors always require separate invitations. It is not considered in good taste to make one invitation include a whole family as is sometimes done. Society considers it decidedly a breach of etiquette to address an envelope "Mr. and Mrs. Brown and Family."

*AFTERNOON TEAS, RECEPTIONS,
AND "AT HOMES"*

Just what the hostess should do. Serving the refreshments.
Length of time to stay. Sending out the invitations.

An illustration showing a group of people in formal attire. A man in a suit stands on the left, looking towards a woman seated at a table. Another woman stands behind her. The scene is set in a room with a large window or doorway in the background.

PERHAPS the most popular of all entertainments, because suited both to the slender and overflowing purse, is the afternoon tea. It can, with perfect good taste, be anything from an informal meeting of a few good friends to an elaborate reception that crowds the house full to overflowing with a well-dressed throng and with one grand "crush" pays back all the social debts of the hostess for the past year.

THE FORMAL AFTERNOON TEA

For the more elaborate and formal afternoon tea or reception, to which cards of invitation to all one's friends have been sent out ten days in

advance naming a special day and hour, there are certain requirements that are universally considered the best form. The drawing room and dining room of the house are prettily decorated with flowers. Shortly before the time named in the invitation—which for a large function of this sort is always from three until six, or four until seven—the shades are drawn down to exclude the daylight and the room lighted with lamps, shaded gas jets or electric bulbs, as the case may be. If a large tea or “At Home” is given in the spring or summer, common sense and comfort both dictate the admission of as much sunshine and outside light as possible. But in the winter the days are so short that darkness comes long before the departure of the guests, and it would be very awkward to have the rooms grow more and more gloomy as it gets on towards five or six o’clock, and finally have to push through the crowd of visitors with lamps or send servants around to light the gas.

ARRANGEMENT OF THE DINING ROOM

The dining-room table should be draped in its very finest napery, the best embroidered or lace-trimmed centerpieces and doilies are used, and there is usually a great bowl of flowers or

some low floral decoration in the center of the table from which extend artistic trails of smilax or loose long-stemmed roses, thrown down with apparent carelessness on the cloth. Lighted candles, in tall silver candlesticks, cast a pleasant yellow or pink glow on the cloth as they glimmer faintly through their dainty silken shades. Scattered here and there are tiny dishes of cut glass and silver, filled with bonbons, chocolates, and salted almonds. At one end of the table is a tea service, the tea kettle with its lighted alcohol lamp, teapot, sugar bowl filled with lump sugar, and cream pitcher, and also a dish filled with thinly sliced lemon for those who prefer their tea Russian style. Sometimes also there is a tiny decanter of rum or arrack, a dash of which many people consider a great improvement to tea *à la Russe*. At the other end of the table it is usual to have a service for chocolate, with chocolate pitcher, bowl of whipped cream with its tiny silver ladle, powdered sugar, etc.

DUTIES OF THE HOSTESS

Promptly at three o'clock, if the reception is from three until six, the hostess takes her place in the drawing room near the door leading from

the entrance hall, and if her daughters or some of her women friends are to assist her in receiving, they place themselves in different parts of the room and move about and talk to the guests after they have greeted the hostess.

If the function is given to introduce a young daughter to society, the *débutante* stands at the left of her mother while the latter is receiving, and is introduced by her to such of the guests as she does not already know; the mother, after welcoming each visitor, saying simply, "Mrs. Blank, this is my daughter Madeline." Each guest then talks a moment to the young girl and passes on. The same form is observed when the reception is given for some friend of the hostess whose name appears on the invitation. The guest of honor takes her stand at the left hand of the hostess, by whom she is introduced when necessity arises.

NUMBER OF CARDS THE GUESTS SHOULD LEAVE

In the front hall is stationed the butler, or, if a man servant is not kept, a maid in a black gown with white cap and apron. She opens the door immediately on hearing the doorbell ring and directs the guests to one of the chambers

which has been arranged as a dressing room, where at very large receptions another maid is always in attendance to assist the guests. In many cases, however, where the reception is less elaborate, the ladies simply remove their heavier wraps in the hall, in either case keeping on their hats and gloves. Before going into the drawing room each visitor leaves a card on a large tray or card receiver which is placed conspicuously on a table in the hall. Each guest should leave one of her own and, if she is married and the tea be not given exclusively for women, two of her husband's cards for the host and hostess, and if there is a guest of honor or a *débutante* daughter whose name appears on the invitation, cards should also be left for her.

GOING INTO THE DINING ROOM

After greeting the hostess and talking for ten or fifteen minutes with any of their friends who happen to be present the guests are expected to go into the dining room without invitation. At each end of the dining table is seated a friend of the hostess—dressed in a handsome afternoon gown, and without hat or gloves—one pouring the tea and the other the chocolate. Servants are in the room to pass the cups and serve the

guests with cakes and other refreshments offered. And there are chairs, not at the table but set back against the wall, for some of the guests to sit down upon if they care to. But when the crowd is large the greater number have to stand. The ladies pouring tea and chocolate should offer to serve all who come into the dining room and say a few words to any guest who may chance to be standing near them, whether or not they have ever met before; being under the same roof is considered in such cases a sufficient introduction, although there is no necessity for the acquaintance to extend further. Besides the chocolate and tea, fancy cakes and sandwiches of various sorts, and either coffee, chocolate, or orange frappé, are often served in small punch or lemonade glasses.

Unless his name appears on the invitation the man of the family never receives with his wife at a large tea or reception of this sort, even when men are among the guests. But he should, if it is a mixed affair, come in late in the afternoon and chat for a while with his wife's guests. If the reception is entirely for women, he should not appear.

HOW LONG THE GUESTS SHOULD STAY

Unless they are especially invited to do so, guests rarely stay more than half an hour at an entertainment of this sort. The difference between the afternoon reception and the large tea is slight and in the main consists in the omission of tea and chocolate from the list of refreshments and in the greater elaborateness of detail.

INVITATIONS

Afternoon receptions and "At Homes" to which engraved invitations are sent out are almost identical with elaborate "teas."

For such an "At Home" an invitation is engraved as follows:

Mr. and Mrs. John Gray Rice

AT HOME

Tuesday afternoon, January sixth
from four until seven o'clock

Seventeen Madison Square

These cards are sent out by mail in a single envelope about two weeks or ten days before the event.

The recipient of such a card has no need to

send either a written acceptance or regret. One accepts by attending the "At Home," while, if this is impossible, the visiting card should be sent by mail so that it will reach the hostess on the day of the reception. A lady sends a card to each lady whose name is mentioned in the invitation. On receiving an invitation such as the foregoing, a lady, whether married or single, if unable to attend, would send but one of her own cards addressed to Mrs. John Gray Rice, with which, if she was married, she would include two of her husband's cards if he also declined the invitation. The philosophy of this is that cards sent in this way were originally supposed to be equivalent to a call, and as a woman never calls on a man she naturally sends her card only to the lady mentioned in the invitation, while, as a man is supposed to call on both sexes, he sends cards to both ladies and gentlemen.

For more simple teas the hostess sends to her friends her visiting card, with the day of the month and sometimes the hours written or engraved in the lower left-hand corner. But the day is really all that is necessary, the proper calling hours being understood in society. The appearance of the card is better if the day is engraved, yet for a simple affair it is in perfectly

good taste to write it. Very often a series of teas are given, and in this case the would-be hostess has upon her card "Thursdays in January," or "First and Third Thursdays in January," or whatever the days chosen may be. In this case those invited can take their choice and attend whichever day they prefer. It is not expected that each person will go to more than one such day in a series. If prevented from attending at all, one's visiting card should be sent to the hostess on the last of the series of days. Such teas are very much like the more formal receptions that have just been described, except that the refreshments are less elaborate and very little floral decoration is seen about the rooms or on the dining table.

INFORMAL TEAS

A still simpler form of afternoon tea is popular among intimate friends in large cities, and is especially adapted to the sociability of small communities where people live simply and formality is out of place. About a week before she wishes to give a tea of this sort, the hostess writes informal notes to ten or a dozen of her friends—never more, for if a greater number is to be invited the visiting card with the day

written upon it is used. The notes should be something like this:

My dear Mrs. Brown:

Won't you come and drink a cup of tea with me at half after four on next Wednesday afternoon (January thirteenth) and meet a few of our friends?

Cordially yours,

Marion Gray.

January sixth.

Unlike other invitations to teas or receptions, such a note requires an immediate answer. In fact, it is safe to say that notes always require answers, while announcements on visiting cards rarely do.

At such a simple little affair as this, a small tea table should be set out in one corner of the drawing room, with the very prettiest cups and saucers possessed by the hostess. It is covered by an embroidered or lace-trimmed tea cloth, and contains the tea tray, with teapot, milk pitcher, sugar bowl filled with lump sugar, and sugar tongs; grouped beside this on the cloth are cups and saucers (a teaspoon should be placed in each saucer), a small glass dish containing

slices of cut lemon for those who prefer Russian tea, and a brass or silver kettle fitted with an alcohol lamp for heating the water for the tea. When the majority of the guests have arrived the hostess should seat herself at the tea table and commence to brew the tea. At this juncture it is a very good plan to have the maid bring in the silver tea kettle filled with boiling water, as then, when placed upon its stand and the lamp lighted, the water at once begins to boil again merrily and can be poured upon the tea already mixed in the pot without any tedious delay. Bread and butter sandwiches, small frosted cakes, macaroons, dainty nut cookies, or tiny squares of fruit, pound, or sponge cake can be served with the tea, but anything that is at all sticky or difficult to eat in the fingers, such as jelly cake or chocolate layer cake, should never be offered to the guests. Toasted muffins are sometimes brought in hot from the kitchen by the maid and passed to the guests. Instead of the bread and butter sandwiches all sorts of fancy sandwiches, mayonnaise, nuts, or cheese are often substituted. Sometimes the maid comes in to pass the tea, sandwiches, and cake, and sometimes the hostess and guests do this themselves, as an affair of this

sort is always informal and anything conducive to sociability is allowable.


At any sort of a tea, when the refreshments are simple, napkins are never used; but at an elaborate tea or afternoon reception where salads, jellies, etc., are served, napkins are always passed to the guests by the waiters.

GOING TO A DANCE

Formal invitations. Arrangement of the house for a dance. Entering the ballroom. Duties of the hostess. The most fashionable dances. Serving the refreshments.



“On with the dance! let joy be unconfined!
No sleep till morn, when youth and pleasure meet,
To chase the glowing hours with flying feet.”—BYRON.

 **B**ETWEEN balls and dances is a distinction without much difference. A ball is always a large and formal affair, while a dance can be anything from the impromptu gathering together of a dozen jolly young people to an elaborate function that in elegance of appointments fully equals the first-mentioned festivity.

The invitations to a ball should always be engraved. They should be sent out from ten days to three weeks in advance of the date, the rule in this matter being—the bigger and more elaborate the ball, the longer the notice given.

INVITATIONS TO BALLS AND DANCES

On an invitation to a private house the word "ball" is never used, but "Dancing" or "Cotillion" is invariably put in one corner of the card. The very latest fashion is to have ball or formal dance invitations engraved on a white card with a blank space, so that the hostess can write in the name of the guest to whom the invitation is to be sent. Such an engraved invitation would read:

*Mrs. John Montmorency
requests the pleasure of*

*company on Thursday evening
February the ninth, at ten o'clock*

Dancing *7008 North Broadway*

Although the above form is considered rather the smartest, invitations without the blank for the written name and having instead the word "your" engraved upon the card are used to a great extent and are in perfectly good taste. In this case the invitation would be like this:

*Mrs. John Montmorency
requests the pleasure of your company
on Thursday evening, February the ninth
at ten o'clock*

Dancing *7008 North Broadway*

These invitations are engraved in either script, Old English, or Roman letters. Such invitations require a prompt answer, which should always be written in the third person.

The correct form for answering these invitations has been already given in the chapter "Invitations, and How to Answer Them," so it need not be repeated here.

At large balls given in assembly rooms, or at subscription balls, the etiquette is about the same as at big dances given in private houses, except for the fact that in New York and all our great cities young girls in fashionable society are not allowed to attend public balls unless accompanied by a chaperon.

At all balls and dances in big cities, even when given by people of moderate means, an awning and carpet extend across the sidewalk from the street to the house door. If it is a very ceremonious occasion, a man in livery is

stationed on the curb to open the carriage doors. This awning, carpet, and man in attendance can all be hired for the evening, so the expense is not very heavy, all things considered. At balls given in suburban or country houses surrounded by grounds an awning and carpet to the street would be out of the question, but as these houses are usually furnished with a porte-cochère or some sort of a covered piazza where the guests may alight, their absence causes no inconvenience.

ARRANGEMENT OF THE DRESSING ROOMS

The house door is opened by the butler, or maid, if no man is kept, who directs the guests to the cloakroom—the spare bedrooms or some of the family rooms being especially arranged for this purpose. In the dressing room for the ladies a maid should be in attendance to help remove cloaks, take off overshoes, adjust sashes, or any little attention that the feminine guests may require. And if the dance is a very large affair it is well to have checks for all garments, so that no confusion will result when the guests depart. The gentlemen's cloakroom is also provided with the services of a man who checks the coat and hat of each masculine guest. Here

also are often placed cigars, cigarettes, and mineral waters when the house contains no smoking room.

When dance programmes are used the guests either find them in the dressing rooms, piled in a tray in the hall, or offered the dancers by a servant just before they enter the ballroom door.

ENTERING THE BALLROOM

The gentlemen wait for the ladies whom they have escorted to the dance, in the hall, and they enter the ballroom together—not arm in arm, but the lady enters the room first, closely followed by her escort. At very fashionable balls where the hostesses are great sticklers for conventionality the name of each guest is announced by a footman just as he enters the door. But this formality is often omitted, and is not in good taste unless the affair is extremely elegant and ceremonious. With moderate means it is always in much better taste to do things simply than to strain after effect, or, as the expressive slang of the day has it, to “splurge.”

When a young girl attends a ball with her mother or some matron who has kindly consented to chaperon her, she always allows her elderly companion to enter the room first, and

then walks beside her to greet the hostess, who usually stands at the head of the room or in a position not far from the door. The hostess should offer her hand to each guest, either man or woman, and express her pleasure at seeing them. If the dance is given for a daughter already in society or to introduce a *débutante*, the young lady stands by her mother and assists in receiving the guests. She does not begin to dance until after the first half-hour, coming back occasionally between the dances to the side of her parent to talk to some of the older guests or to greet the late arrivals.

DUTIES OF THE HOSTESS

The pleasure of the guests and the success of the entertainment depend in a great measure on the tact and unselfishness of the hostess. A good hostess always makes it her duty to see that her women guests are provided with partners for the majority of the dances, and that all the chaperons have been taken out to supper. She introduces strangers to each other and makes her husband and son, if she have one, keep a sharp lookout that wallflowers are conspicuous by their absence at her party. It is not at all necessary for the host to receive with his wife,

but he should pay considerable attention to all the ladies. If he is a young man he tries to get a dance, or at least a pleasant word or two, with everyone present. If his dancing days are over, he devotes himself to the chaperons and keeps an eye on the young men present, not allowing them to congregate in knots about the doorway or selfishly gather in the cloakroom while any young ladies are sitting partnerless. It is perfectly correct for him to ask such selfish guests to do him the favor of dancing with Miss Jones or Miss Gray. No man who is a gentleman ever refuses such a request, if he has no previous engagement for the dance.

MUSIC AND DANCES

It is no longer the fashion to have a formal opening, a "Grand March," or anything of that sort for balls given in private houses or even in halls or assembly rooms, except in the case of a few functions given by clubs and military organizations. The dancing begins as soon as half a dozen or so couples have arrived. Naturally, the bigger the ball the larger the orchestra engaged to play for the festivities. At fashionable private balls in New York houses, an orchestra of stringed instruments, or one of the famous

Hungarian bands, discourses sweet music for the entire evening from behind a screen of palms and tropical plants. For a smaller dance an orchestra of three or four pieces is all that is necessary, while for informal affairs and small country dances the piano alone can be made to suffice. The waltz and the two-step, varied by an occasional set of lancers and the cotillion, sometimes called the German, are about all the dances that society cares to indulge in at present. When the cotillion is danced it usually begins directly after supper, unless the entire evening is to be devoted to it.

THE SUPPER

At most large balls, unless they are very splendid entertainments given by millionaires, the supper is served from the buffet, which means that the guests do not sit down at tables as at a dinner, but seat themselves in chairs placed against the wall of the dining room, or even remain in the ballroom or the library, and are served by the waiters or the men guests. The menu can be as elaborate or simple as is desired. Bouillon, salads, escalloped oysters, pâtés, sandwiches, ice cream, fancy cakes, and bonbons are usually offered. And champagne,

light wines, and claret cup are served, while tiny cups of black coffee make an appropriate finale. This is the menu for a big ball; for a smaller dance, bouillon, one hot dish, such as scalloped oysters; chicken, lobster, or shrimp salad; sandwiches, ice cream, cake, and coffee will be ample. At an informal affair even less will suffice, and salad, ice cream, cake, and coffee are all that are really needed. Throughout the evening punch or lemonade is served in an anteroom or a corner of the hall, so that the guests can refresh themselves between the dances.

At large and ceremonious balls one may with perfect propriety arrive at any hour before twelve, but at small dances it is considered in better taste to enter the ballroom within an hour of the time specified in the invitation.

ETIQUETTE FOR GIRLS

After a young girl has greeted her hostess, she can, if accompanied by an escort, stand talking with him for a few moments while he introduces his friends. Her escort must always dance the first dance with her and take her out to supper. A girl who comes to a dance accompanied by a chaperon, which is considered the proper thing in very fashionable society,

follows her protector to a seat and remains beside her until she is invited to dance. After this she need not return to her chaperon at the end of every dance if her programme is happily filled, but may walk about with her escort, accept a glass of lemonade, or sit and talk with him until claimed for the next dance. It is the girl's place to stop dancing first, and she can, if she wishes, dance uninterruptedly through the entire number or cease waltzing at any time she pleases, and her partner should at once acquiesce.

No well-bred girl ever refuses a dance to one man and gives it to another. She can, however, plead fatigue and sit out the dance with someone if she prefers to do so. But she must not sit on the stairs or in secluded corners, or dance more than three or four times with the same man, or she will be criticised or gossiped about. When a man asks her for a dance she should reply, "With pleasure," or "Yes, I shall be delighted," or something of that sort, or it is permissible to say, "Thank you very much, but I am really too tired to dance this number."

It is etiquette for the masculine guest to ask his hostess for at least one dance, if she is a young woman; if not, he must ask her daughter, niece, or whatever young girl the ball is given

for. He must claim each partner immediately the music begins, and conduct her to a seat when the dance is over and beg to be excused when he leaves her.

For all dances, whether ceremonious balls or the most informal of evening parties, the etiquette for the guests is the same, except that at the smaller affairs the hostess is considered a sufficient chaperon for all her young guests.



GIVING A DINNER PARTY

The invitations. Large and small dinners. Laying the table.
Serving the dinner. The fashionable dinner hour.



“ All human history attests
That happiness for man—the hungry sinner—
Since Eve ate apples, much depends on dinner ! ”

—BYRON.



WITH modern society one of the most popular of all forms of entertaining is the giving of dinner parties. For this there are many good and sufficient reasons. While accepting with a very large “ grain of salt ” the old adage that “ The way to a man’s heart is through his stomach,” the matron of to-day agrees thoroughly with Byron that “ much depends on dinner.” And accordingly she puts forth all her efforts to make her table the best spread and most congenial “ board ” known to her immediate coterie of friends.

THE INVITATIONS

“First catch your hare” begins the famous old recipe for jugged hare, so in giving a dinner party, first invite your friends—be sure you choose people who will be congenial—and then, having received their acceptances, sit down and carefully think out your menu.

The invitations to a dinner are sent out on engraved cards or by written notes, and are always issued in the name of both host and hostess. Cards are used when the dinner is to be a large and formal one, notes when it is to be a small and what is termed “quiet” dinner. For the former cards are sent out a fortnight and even three weeks beforehand, while to the latter an invitation of from five to ten days is considered sufficient notice. Forms of both kinds of dinner invitations can be found in Chapter V., “Invitations, and How to Answer Them.” Dinner or luncheon invitations above all others must be answered promptly and guests must arrive punctually at the hour mentioned in the invitation. To be late to dinner is a crime not easily pardoned by society. And after a would-be guest has once sent an acceptance to an invitation to a feast he must go, unless something very grave and important happens to pre-

vent. Hence the old society quip that nothing but death must keep one from a dinner party, and if one's demise inopportunately intervenes the executor must be sent to fill the vacant chair.

A daintily spread table, with sparkling glass, glittering silver, and pretty floral decorations, all tend, not only to the enjoyment of the guests, but to the success of the dinner; and these things depend upon the hostess, who should superintend the arrangements of the dinner table personally, and not leave it to the care of a servant unless sure that the servant can be perfectly relied upon.

A LARGE DINNER PARTY

When giving a very large dinner party, it is better to have everything carved in the kitchen, and handed round to each guest in succession—and to have nothing eatable on the table except the dessert. It is not, however, possible to have this unless there are a sufficient number of servants to wait. Therefore, when the establishment is small, and the dinner a rather informal one, it is much better to make a compromise, as it were—that is, let the servants pass round the entrée and vegetables for each guest to help him-

self or herself, and to have the fish, roast, and game placed upon the table for the host to carve.

At an ordinary dinner party the guests leave early, and no amusement is considered necessary. They merely converse together, or a little music is given; but when there are any young people among the guests, a round game of cards, or a game of "bridge" or "pit" or whatever the favorite pastime may be, is indulged in; and by the term "young people" I do not mean only youths and maidens, but young married persons as well, who are often just as fond of a game to wind up the evening with as are their unmarried brothers and sisters. Of course, the number of guests that can be entertained at dinner must always be limited, and depends entirely upon the size of one's dining room, and also, it is needless to add, the length of purse possessed by the host and hostess. A small dinner, given by people of modern means, should always be a simple one, with only those dishes that are in season and within the power of one's cook to turn out properly, for to attempt anything elaborate without the proper facilities is to court certain failure.

Because your income is limited is not reason

sufficient to debar you from entertaining. The only thing needful is to know how to gather your friends about you, provide them with an excellent, well-served dinner, and not exceed the moderate sum that is all that can be devoted to such luxuries.

A SMALL DINNER PARTY FOR MODERATE MEANS

See to it at first that your table linen has been laundered well, and ironed smoothly with only one crease. Your dining table is, of course, covered with a table felt, which is very thick Canton flannel. Fold your napkins four times in ironing, and then make one more fold with the hand to hold the bread and place them at the left of the forks. Never use the family napkin rings when entertaining.

LAYING THE TABLE

At each place put one of your best dinner plates, in which the oyster plate is to be set. Place at the right of the service plate as many knives as will be required before the dessert, each one with the sharp edge turned towards the plate, and in the order in which they will be needed, beginning at the extreme right. At the

right of the knives, place the spoon for soup, which should be a tablespoon or soup spoon with the inside of the bowl turned up, then the oyster fork at the extreme right. At the left place as many forks as will be needed, and in the order in which they will be used. The fish fork at the extreme left and the entrée fork next, then the fork for the roast, which of course should be the largest, then the fork for salad, all with the tines turned up, the last fork close to the plate. If you have not many courses the dessert spoon and fork may be on the table from the beginning, but if the meal is rather elaborate, omit them until dessert is served; too profuse a display of silver is apt to be vulgar.

At the upper right-hand of the plate, near the center, place a tumbler or goblet for water; if wine is used, the glass will take the place above the knives. Place the napkins with a small piece of bread enfolded at the left of the forks or upon the service plate, if preferred.

NAME AND MENU CARDS

At ceremonious dinners where there are many guests it is usual to have name cards at each place, so that there may be no confusion and the guests can tell where they are to sit. These the

hostess usually prepares herself, by writing the name of the person for whom the seat is intended upon a small card, either plain or gilt-edged. Sometimes dainty name cards of water-color paper are used, with a flower or some other simple device painted in one corner. The name cards should be put on the top of the dinner napkins at each place.

When menu cards are used—and these are only necessary at very large and formal functions—one card is all that is needed for every two guests, and it is either laid on the cloth or placed in one of the small gilt or silver wire easel frames that come for the purpose between the plates of the lady and gentleman who have come out to dinner together.

Butter has absolutely no place on a well-appointed dinner table, and individual butter plates should never be used at dinner. Bread is never passed, the only bread used being the roll or small square piece that is folded in the napkin. This is eaten dry with the soup.

The decorations of the table should be modest. Flowers in the center or a growing plant are always in order. It is also in good taste to place a very small bunch or a single flower at

each plate. One or two small silver or glass dishes, containing bonbons or salted almonds, are usually placed on the table. Avoid using salt-shakers, even if that should be your habit when alone. Place two small saltcellars and individual peppers, one black and one red, diagonally opposite each other on the table.

The question of lighting the dining table is quite an important one, especially if one lives in the country where lamps must be used. Don't put one on the dining table, but place it on a small table in a corner and have it shaded. On the table place four rather tall candlesticks with fancy colored shades on the long candles; the light from these will be soft without glare, and will be in much better taste than having too fierce or strong a light.

Don't forget your finger bowls, which should be only one-half filled with water, and have some small flower floating on top or even a geranium leaf, if you can find nothing else; they can be filled with water and stand on the side-board throughout the meal. Each finger bowl should be placed on a fruit plate, which has on it a small doily.

SERVING THE DINNER

When a dinner is to begin with raw oysters or clams, six of these surrounding a piece of cut lemon are usually served on a bed of cracked ice on plates that come especially for the purpose. The plate containing this first course must be set upon a large dinner plate and placed at each cover just after the meal is announced, but before the guests enter the dining room. When the oysters are finished, both plates, the oyster plate and the dinner plate that was underneath it, must be removed. The soup tureen and a pile of warm soup plates must then be put before the hostess, who proceeds to ladle out the soup, the waitress taking the plates from her as they are filled and passing them to the guests. If wine is to be served at the dinner, the host now fills the glass of the lady at his right with sherry or claret or white wine, or whatever wine is to be used, and then passes it to the gentleman at her right. This gentleman repeats the action of his host by helping the lady at his right and then filling his own glass, and so the bottle circulates. If champagne is used at dinner, it should never be opened until the fish course. After the soup plates have been removed the waitress brings in the fish plates,

which must be warm, and sets them with the platter of fish before the host, who carves the fish with a silver fish knife. The waitress stands beside him, ready to take each plate and pass it to the guest. Very often, however, this course is served direct from the kitchen instead of being carved on the table, or various little entrées of fish baked in scallop shells or in tiny square individual dishes, each placed on a fish plate, take its place.

Next to the fish comes the principal meat dish of the meal, the roast or "joint," as our English cousins call it. The host carves the meat and the maid passes it and then passes the vegetables which accompany it, each guest helping himself from the dish. It is in good taste for the host to ask the guests to take a second helping of the meat course, but they are never asked to partake twice of soup or fish. After the meat comes the game,—in a simple dinner this can be omitted with perfect propriety,—and after this the salad and then the dessert, which is always helped by the hostess. After the dessert has been removed, if there is to be a course of fruit, the maid puts before each person the finger bowls on the fruit plates. The guests lift the bowl and doilies from the plate

and set them in front of it while the waitress passes the dish of fruit. Last of all is served the black coffee. If the hostess prefers, however, this can be served in the drawing room at the conclusion of the meal.

FASHIONABLE DINNER HOURS

A very large and fashionable dinner party, where the service is always *à la Russe*,—that is, no carving is done on the table,—is given at half-past seven or eight o'clock, but it is better taste to have a simpler and less formal affair, such as I have just been describing, at the usual dinner hour in all our large cities, at half-past six or seven o'clock. A small dinner lasts about an hour, while an elaborate function may take anywhere from an hour and a half to two hours to serve. Guests should arrive promptly at the time set for the dinner or five minutes before it. It is unpardonable to be late. But if this should happen, it is not customary to keep the dinner waiting for the tardy person more than fifteen or twenty minutes past the appointed hour.

When dinner is ready the maid should come to the drawing-room door and in a low but distinct voice announce that "Dinner is served."

The hostess then leads the way into the dining room, and the guests follow her, the host coming last. At a formal dinner each gentleman offers his arm to the lady his hostess has asked him to take out.

LUNCHEONS, SUPPERS, AND CARD PARTIES

When to send out the invitations. Proper number of courses to serve at a fashionable luncheon. Setting the table. The supper after the theater. Concerning the card party.



THE very jolliest sort of way that any woman can entertain her friends is to give a luncheon. In this country the lunch party is almost invariably a purely feminine festivity, the masculine mind being supposed to be too greatly engrossed by business in the daytime to pay heed to anything so frivolous. But the great popularity of this form of hospitality among fair Americans shows that they consider such a "hen party" as delightful to the average woman as a "stag" dinner is to a man.

INVITATIONS

The invitations should be sent out from a week to two weeks in advance and almost

always take the form of cordial notes written in the first person, engraved cards are seldom if ever used.

It is a great mistake to have too elaborate a menu,—four or five courses are all that are necessary,—though at a big luncheon there are generally at least six or seven courses. For the first course it is fashionable to serve half a grapefruit, sprinkled with powdered sugar and flavored with a little sherry wine, rum, or maraschino; in the season half of a musk-melon or cantaloupe can be substituted for this. Bouillon served in its proper cups comes next; then salmon prepared in some appetizing way or any preparation of fish, clams, lobsters, or crabs cooked in shells or little individual French dishes; then could follow an entrée of chicken or creamed sweetbreads, but this course is often omitted. Next come French chops with green peas and potatoes in some dainty form, then a salad course, tomatoes *à la mayonnaise* on crisp leaves of lettuce, or a Waldorf salad, which consists of chopped apple and celery with a few nuts intermingled, smothered in mayonnaise and served on lettuce or in hollowed-out red apples set on handsome plates. After this is the dessert course, which must be dainty and light, as heavy

sweets and hot puddings are out of place at a luncheon. Ice cream, café parfait, charlotte russe, wine jelly with whipped cream, or something of the same sort is the usual thing, then bonbons or delicious home-made candies are passed, and last of all comes black coffee, although a fruit course may precede this, if desired. The coffee can either be served at the table or in the drawing room afterwards, but the first mode is the more general at a luncheon. Wine is sometimes served or claret punch, but champagne should not appear, as this is emphatically a dinner beverage. At small luncheons of but six or eight covers, chocolate or tea is served with the meat or poultry course and the black coffee is dispensed with. A delightful little luncheon for a woman to give to a few friends would be: Clam consommé with whipped cream, broiled chicken, tomato jelly salad (the recipe for this is given in Chapter X.), macaroon russe made by lining a charlotte mold with stale macaroons that have been soaked slightly in sherry and then filling it with a charlotte russe mixture through which is stirred a good sprinkling of macaroon crumbs, made by rolling them like ordinary cracker crumbs. Salted almonds or peanuts are passed during

the meal, and chocolate or tea can be served with the chicken and left on the table throughout the luncheon.

THE POLISHED TABLE

It is a little the most fashionable to serve luncheon on a polished table with a dainty centerpiece and doilies under each plate. But if the table top is not handsome enough for this, or has seen such hard usage that it is no longer presentable, it is in good taste to use a lunch cloth, as the tablecloth employed at these functions is called. With this a centerpiece is seen, but no doilies. But if you have a polished table, by all means use it. Even a quite ordinary table can be made to look very well if kept free from scratches and blemishes. It should be occasionally rubbed with a refined oil or kerosene to improve the polish, but it is the amount of "elbow grease" employed, more than the oil or kerosene, that brings it to a high state of perfection. Asbestos mats can be bought to stand under the doilies and protect the table from hot dishes.

SETTING THE TABLE

In setting the table place an embroidered, drawn-work, or lace-trimmed centerpiece in the

middle, on which set the floral decoration—a cut-glass bowl of roses or spring flowers or simply a well-filled silver fernery. Then put small dishes of olives, radishes with the peel turned back like flower petals, salted nuts, or little chocolate or pink-and-white peppermints between the centerpiece and the covers. These must each rest on tiny doilies. Have at each cover a glass for water and a dessert plate, on which is the grapefruit, or if this is omitted the same sort of plate is under the bouillon cup, which should be in place when the guests enter the room. There should be a bread and butter plate or a butter dish with a butter ball upon it at the right of the plate, slightly in front of it. Beside the fruit or bouillon plate, at its right, are a silver knife for fish, a steel knife for the meat course, a tiny silver butter knife, and a bouillon spoon—a small dessert spoon will do. At the left are four forks and two teaspoons. This is the proper supply for the eight-course luncheon first described in this article; if a fruit course is added to this, then a fruit knife must take its place at the extreme left of the knives. Naturally for a less elaborate menu a much simpler array of silver would be required. Rolls or French bread should be passed throughout the

luncheon until dessert. The meat, poultry, and salad courses may be either passed directly to the guests or first served by the hostess and then passed by the servant in the way described for the small dinner in a former chapter.

PRECEDENCE, FAVORS, NAME CARDS

At a luncheon the hostess always walks into the dining room last unless it is necessary for her to show the way to the guests. Except when the party is very large and rather formal it is not usual to have favors. In any case they should be simple: a bunch of violets, a single long-stemmed rose or carnation, or a tiny bon-bonnière is all that is ever given nowadays. At big luncheons, name cards are used, but menu cards are never seen on the table at these functions.

The fashionable hour for luncheons is at one or half-past.

The guests should arrive a few minutes before the time specified in the invitations. They remove their wraps and gloves, but wear their hats to the table. About half an hour after the meal is finished they should begin to take their departure, as an invitation to a luncheon does not include a bidding to spend the afternoon.

THE BREAKFAST

The noonday breakfast, with the exception of the wedding breakfast, is an entertainment only customary in extremely fashionable society. About all the difference that exists between this and a luncheon is that men are allowed to be present and the hour of the entertainment is at twelve o'clock. A full account of the wedding breakfast is given in Chapter XVII.

SUPPERS

Suppers are of many kinds; the most usual are the supper after the theater, either at a restaurant or a private house, and the chafing-dish supper, which may take the place of the latter function or may form a separate festivity by itself. In many places in the country, and in small towns and villages where the dinner is in the middle of the day, the evening meal very properly goes by this name and almost all invitations except on Sundays and holidays, are given for this repast.

A supper after the play is the usual way of winding up a theater party, and in large cities it is customary to have this at a fashionable restaurant. Arrangements are made with the proprietor beforehand, the table is selected, and

the dishes are decided upon. Neither a very long nor elaborate menu should be chosen, as the guests have naturally dined earlier in the evening and so cannot get through very many courses. Oysters or game are usually selected, followed by a salad or an ice of some sort. Black coffee, wine, or champagne is served. When this affair is held in the home of the host or hostess the menu is practically the same, if to give a smart supper party is the aim, but if something jolly and more or less informal is intended, then it partakes of the character of the chafing-dish supper, and oysters, Welsh rabbit, lobster Newburg, or some dish of the kind is cooked by the mistress of the house herself in the chafing-dish.

To give a chafing-dish supper by itself, unconnected with a theater party, is a very easy way to entertain a few intimate friends. About a week before the evening set for the event cordial notes of invitation should be sent out, or, as this sort of party is always very informal, it is perfectly allowable to give the invitations verbally or even call one's friends up by telephone and ask them to come over and spend the evening and eat a Welsh rabbit, or whatever is to be the *pièce de résistance* of the feast, on such

and such a night. Beer is generally served with rabbit or golden buck, and wine accompanies oysters or lobster. No sweets are required at such suppers. It is usual for the guests to arrive at about half-past eight or nine, and the supper can begin at any time after ten o'clock.

A country supper at which friends are entertained when the dinner hour is at noon, or a Sunday-night tea in a large city, often consists of but two courses; in the first course are a hot dish, escalloped oysters, cold meat, or a salad, as chicken, lobster, potatoes, etc. Tea, coffee, or chocolate is the beverage, and bread or hot rolls are passed from time to time. In the second course are the sweet dishes, cake, preserves, jellies, etc.

CARD PARTIES

Card parties are one of the most popular forms of entertainment all over this country. We grow tired of all other games after a while, but cards seem to be of perennial interest.

Notes of invitation can be written, or the summons may take the shape of a visiting card with the date and the word "Cards" written in the lower corner as described in Chapter V. The former style of invitation is used for the

smaller affairs, the latter for the more elaborate. The notes should be something like this, varied of course to suit the occasion:

172 North Arch Street.

My dear Mrs. Brown:

Will you and Mr. Brown join us on Thursday evening next in a game of progressive euchre? We want to have eight tables, and do hope you will not disappoint us.

Cordially yours,

Margaret Smith.

March the eighteenth.

Card parties begin about eight or half-past. Before the guests arrive arrange the card tables in the drawing room and put a pack of cards on each. It is usual to write upon every score card the number of the table and the seat at the table of each player as, "Table 2, No. 4." Divide these into separate piles, being careful to have but two cards from each table in a pile, and place them on separate trays. When the guests come down from the dressing rooms request the ladies to select their scores from one tray and the gentlemen from another; thus everyone can find his partner and his table with very little confusion.

Supper can be either served after the games are finished and the prizes awarded, or, and this is rather the better way, it can be served in an intermission, in which case the guests remain seated where they chance to be at the time, while the servants bring in small white tablecloths and cover each table and rapidly arrange the few pieces of silver required for the simple supper, which can consist of oysters, boned turkey or salad, ice cream and cake with black coffee, lemonade, or claret cup.


If after the supper has been enjoyed, conversation, music, or some other diversion is to be the order of the day, or rather the evening, then the refreshments should be served in the dining room, either at small tables or from the buffet.

The newest fad at card parties is for all who have not taken prizes to draw for the "booby" instead of giving it to the worst player in the room.

*FOR THE WOMAN WITH ONE
SERVANT*

Teaching the maid to wait on table. How the table should be set.
Serving the dinner. A delicious menu and
some choice recipes.



 **THE** mistresses of some households seem to imagine that because they are only able to afford "a girl for general housework" it is impossible for her to wait on the table properly, no matter how light her duties may otherwise be.

Now, when the family is small and the work not too heavy, one domestic, with a little assistance from the lady of the house, can easily do it all and yet find time to pass the viands correctly at dinner. At breakfast or luncheon, unless guests are present, all that should be required of such a maid in the way of waiting is that she be like "Sairy" in "David Harum," who was for "bringing in

and taking out," leaving the family to do their own passing.

SETTING THE TABLE

Now, it is not at all difficult to teach a servant to wait on table properly if one is only willing to take the requisite time and pains. First show the maid how to set the table as it should be done. Remove the cloth that covers it between meals, fold this carefully, and put it away. Then cover the table with the Canton-flannel or felt pad that should always be under the tablecloth to make it smooth and soft; next the cloth itself is put in place, care being taken to get it on straight. Impress also upon the maid that when she removes the cloth to put it away she must fold it in the original creases that were made by the iron, otherwise it will look mussy very quickly. After the tablecloth is on, place a lace-edged, embroidered, or hem-stitched centerpiece exactly in the middle of the table. On this put a cut-glass bowl or low vase of flowers, a jardinière, or even a fern or growing plant with the pot disguised by a pretty wrapping of crêpe paper if no other floral decoration is available. Lay at one end of the table before the head of the family a white linen

carving cloth where the roast or principal dish of the meal is to be served. It is very pretty, as well as extremely fashionable, to light the table with candles in tall silver or glass candlesticks. Either two or four of these can be used, placed diagonally on the table about halfway between the floral centerpiece and the "covers," as the individual places are called. Dainty shades of silk, crêpe paper, or chiffon should cover the candles. Now, if guests are expected, tiny dishes of cut-glass or silver,—two or at most three for a small table,—one filled with olives, pickles, or some relish, the second with salted almonds, and the third with chocolates or bonbons, should be put upon the table. For a family dinner these are usually omitted. Two silver or cut-glass salt cellars next go on the table. These should be of the open variety; "shakers" or "individuals" are no longer considered in good taste. Tiny silver pots, one of black and one of red pepper, are then put on, but unless the meal is to be strictly *en famille*, neither the oil nor vinegar cruets or a carafe of water, as it is considered better taste to serve these latter articles from the sideboard.

Now let us consider each individual place or "cover," to use what somebody once called its

“professional cognomen.” Of course, to a great extent this depends on the menu and the number of courses at the dinner. At an ordinary meal this cover consists of two knives—one steel-bladed for the meat course—placed at the left of the plate, and three forks, a soup spoon, and an oyster fork—if oysters or clams are to be served—placed at the extreme right of the plate beyond the knives. A tumbler for water is put in front of the plate, and if wine or mineral water is used, naturally glasses for these beverages are put beside the tumbler. Dessert spoons and forks are not placed on the table until they are required to be used, but when a saving of trouble has to be considered, and they are put on the table, they should be placed one on either side, and not in front of the cover, either side by side or crossed, as was once the custom. Tablespoons are not now put at each corner of the table, but are placed on the side-board, from which they are taken as wanted. The soup ladle, fish-slice and fork, gravy-spoon, and carving knife and fork are placed at the bottom of the table for the master of the house to use. Soup and fish are not generally both given at a small dinner. When soup is not given, the soup ladle is, of course, not put on the

table; and when soup, but not fish, then the fish-slice and fork are not put on. When fish knives and forks are not to be had, fish is eaten with a big fork. Bread should be cut in thick, square pieces of medium size, and placed on the napkins, or small dinner rolls can be used. Very often the mistress of the house serves the soup or fish, and in this case, of course, in setting the table the soup ladle is placed at her end. Table mats are no longer used. Details of laying the table for a little more elaborate dinner are given in Chapter VIII.

It is not considered in good taste to serve butter at dinner, and at fashionable functions it never appears. But at informal or family dinners sensible people do as they please in this matter.

SERVING THE DINNER

The inexperienced maid should be instructed that everything should be passed at the left side of the person who is being served. Before announcing dinner she should see that all she can possibly want during the meal is on the sideboard; for instance, the requisite number of spoons and forks for the different dishes, and in addition to these a few spoons and forks, both large and small, and a knife or two, in case they

should be needed, and also an ample supply of bread.

As soon as the family are seated at dinner, the cover from the soup-tureen should be removed, and the maid should be in attendance on the left of the master to take each plate of soup, as he helps it, to the various persons at table. As soon as the soup is finished, the plates should be removed, and the tureen should be replaced as quickly as possible by the fish; if this is served from the table, the maid will proceed in just the same way as for the soup, but if it is a "made-up" dish of fish, hot plates should be distributed round the table, and then the dish containing the fish handed to each person to help himself. She should pass all plates of soup, fish, meat, etc., on a small tray. Before the dessert is served, the crumbs should all be removed from the tablecloth, using for this purpose a crumb tray and scraper or small brush. The coffee should be served last in a course by itself.

The maid should try and anticipate the requirements of those who are dining by offering bread, vegetables, etc., and filling up the glasses, without being requested to do so.

Now let us suppose that you want to invite a few friends to dinner and are anxious to have

dishes are really all very simple and can easily be prepared by the maid-of-all-work with a little assistance from her mistress. The soup should always be made the day before it is needed, so that it can stand over night and every particle of fat be taken from it in the morning. The salad should be prepared on the morning of the little dinner party. It can be made as follows:

Tomato Jelly Salad.—Take the contents of a quart can of prime tomatoes and add one small sliced onion, six cloves (if preferred the cloves can be omitted), one-half a cupful of finely chopped celery and boil for half an hour; then strain, season to taste with salt and a dash of paprika, and then add one-third of a box of gelatine dissolved in a little of the boiling liquid; pour into small cups (after-dinner coffee cups are a good size) and set away to cool. When ready to use turn out of the cups onto a bed of lettuce leaves and serve with thick mayonnaise poured around.

The cocoanut bonbons should be made the day before, so as not to take valuable time on the day of the entertainment. For these, take two cups of sugar, one-half cup of desiccated cocoanut, one-half cup of milk and boil all together

for five minutes. Pour out part of this onto a buttered plate to harden. Divide the remainder into two portions, leave one in the kettle and pour the other into another saucepan, add to this a few drops of cochineal or a little strained cranberry to turn it a pretty pink, stir just long enough to get the coloring to take evenly, and turn out to harden. To the last portion add two tablespoonfuls of melted chocolate. Cook for two minutes, and turn out to cool. If you have any difficulty in managing the recipe in this way, the three different flavorings can be made separately.

The chicken should be prepared in the morning with the dressing ready to put in, so that when the time arrives there will be no delay, and directly the luncheon is out of the way the frozen fruit compote can be prepared and packed in ice and salt and set away to freeze while other duties are attended to.

Frozen Fruit Compote.—Take a can of preserved pineapple and shred the pieces very fine with a silver fork, then take the same quantity of cut-up oranges and pour over the whole enough rich cream to entirely cover. Put this in a mold and pack in salt and chopped ice for three hours.

The clams should be left until just before dinner, as they are easy to prepare and would be spoiled if cooked too soon.

Deviled Clams.—Chop up a dozen soft clams rather fine. Then add half a saltspoonful of cayenne or paprika, one and a half tablespoonfuls of lemon juice, the beaten yolk of an egg and enough cracker crumbs to make a soft paste; spread this over thin square crackers. Put in a pan and place in the oven until the batter is quite stiff. This will take about ten minutes. Serve at once.

The whole secret of giving a successful dinner or luncheon party with one maid is in having everything possible down to its minutest detail prepared beforehand, so that the servant is able to give her whole mind to the duties of serving the guests. If she has to stop to fix the salad, to hunt for the dessert dishes, or do any of the hundred and one little things that both she and her mistress forgot to arrange beforehand, there are embarrassing delays in the service of the meal and, as likely as not, the poor girl loses her head and the result is a fiasco.

In serving the simple little dinner described, place the salad with its plates piled up beside it upon the sideboard or serving table, put the ice-

cream plates there also, and the proper utensils for serving them, as well as an extra supply of tablespoons and a carafe filled with cold water for refilling the glasses. After she has put the chicken in the oven to roast and prepared the vegetables, the maid should set the table as described. If guests are expected it is well for the mistress to give her some assistance, as one pair of hands, however willing, cannot do the work of cook and waitress for half a dozen people.

When everything is well under way the maid should change her gingham morning gown for a simple black dress with white apron, collar, and cuffs, and a waitress' cap if she will wear it, but most general servants object to this last touch, so it is not well to insist. When everything is ready, and the hour for dinner has arrived, the maid goes to the drawing-room door and quietly announces to her mistress that "Dinner is served." When the guests are seated she brings in the soup in a tureen which she places before her mistress; a pile of hot soup plates are then brought in and placed beside the tureen. She then stands at the left side of her mistress with a small tray, covered with a doily, in her left hand, and takes the plates of

soup as soon as they are filled and passes them at the left side of each guest, taking the soup off the tray with her right hand and placing it in front of each person.

After the soup plates have been removed the roast is brought in with its hot plates. This is carved and served in the same manner as the soup, after which the maid immediately begins to pass the vegetables that accompany it. These vegetables are not put on the table, but brought from the kitchen, where they have been kept warm, and passed on the tray to each guest, who helps himself from the dish. At the salad course the plates, cold this time naturally, are placed before each person and the salad passed on the tray. The salted almonds are passed between the courses by those at the table. After the salad the crumbs are brushed from the table, and then the dessert is served. This, with its pile of plates, is set in front of the hostess, who dishes it out, and the maid passes each person's portion upon her tray. The bonbons can be passed with the dessert or can accompany the coffee, as one desires. The dessert plates are removed and the maid then brings in the black coffee, direct from the kitchen, carrying several cups upon her tray at once and passing one to

each guest. She then retires from the dining room.

The guests should be served in turn as they sit, first a gentleman and then a lady, as this is the quickest and most correct way to manage it. The host or hostess, whichever is serving, appropriately takes the last plate.

The manner of serving a luncheon is in the main the same as a dinner. Full details of setting the table, etc., for this will be found in Chapter IX.

In small cities or country places where it is customary to dine in the middle of the day, a dinner party, unless it is a Sunday dinner, is rarely given, but supper parties are the correct form of entertainment. These are very easy to manage, as they are customarily served in but two or at most three courses, so the duties of the waitress are greatly lessened.

*COMMON SENSE ABOUT THE
CHAPERON*

Be neither too strict nor too lax. Going to the theater. Public balls. Drives. Dining at hotels and restaurants. Receiving evening calls.



BETWEEN the strict rules of chaperonage that within the last quarter of a century have been adopted by fashionable society in many of our large centers, and the careless laxity in this respect that prevails among certain classes of Americans, lies what a dear old lady of my acquaintance used to call "the happy medium." But just what this happy medium is—"Ah, there's the rub!" Where shall the line be drawn? This question alone keeps busy more than half the "correspondence columns" of the women's papers in the country. Puzzled mothers from Maine to California are writing in by every mail to know if Millie should receive her young man in the

parlor alone, or "Must I always come down and speak to him, even if I don't want to?" or, "Should I let Emily go to the theater with her gentleman friend?" and a dozen other queries more or less pertinent. These are answered to the best of the editors' ability, generally by quoting the usages of the upper circles of New York, Washington, or any of our large Eastern cities, where, year by year, as is necessary in a rapidly growing and cosmopolitan society, the rules governing chaperonage grow stricter. And poor Millie and Emily are told to conduct themselves in ways they do not at all relish, while their mothers do not understand why the customs that prevailed in their own girlhood are not suited to the young people of to-day. *They* were able to take care of themselves without all this looking after, why cannot their daughters do the same thing?

Well, there are several very good and sensible reasons for the change, with which fashion, all-powerful as it is, has had nothing to do. In the first place, society is much more complex than it used to be. We no longer know everybody in our especial neighborhoods, and who they are and where they came from, as used to be the case thirty or forty years ago. America has

grown to be a great country, and it behooves us to "mind our manners," now that the eyes of the world are upon us. The freedom that the American girl enjoyed, while it perhaps gave her an independence and vivacity that was irresistible, certainly made her, outside of her own land at least, the most misunderstood young woman in the world. Years ago Henry James showed us in "Daisy Miller" just what foreign society thought of the unchaperoned girl and what construction they put on her most innocent actions. Nowadays people travel more than they used to. Almost every American of means has been to Europe, and we have learned that there is much good in some of the customs of the Old World after all, and are adopting many of them to a modified degree. And so it comes about that the young girl of to-day in our most fashionable society, in what for want of a better term is referred to as the "Smart Set," is much more carefully hedged about by the proprieties than her mother used to be. She is not yet quite so patiently chaperoned as her English cousin, nor is she guarded from masculine glances with the same strictness as the *jeune fille* of France, who never stirs without her duenna, but she is a little more carefully protected than

she used to be, and many people think her value is greatly enhanced in this way. Now, in this complex America of ours, there are certain rules on the subject that are only applicable to very rich, formal, and fashionable society that apes English customs, and which would be rather ridiculous among people of moderate means in the smaller towns and cities of the country. And there are also a few other rules which are followed everywhere by refined people; these latter I shall try to point out.

GOING TO THE THEATER

In this same fashionable society of which I have just been speaking, a young girl is never allowed to go out alone with a young man. When she goes to the theater, her mother or some married or elderly lady must also go, or the proprieties will be outraged. Now, though perfectly correct for the society for which it was framed, this rule, if applicable everywhere, would almost prohibit the average girl of moderate means from going to the theater at all in the evening, for very few young men of her acquaintance could afford to buy an extra ticket for a chaperon every time they wish to take one of their girl friends to the theater.

So just here comes in one of those useful compromises between laxity and license. It is the custom of many refined people to allow their daughters to go to the theater unaccompanied by a chaperon, provided that they know all about the young man who has given the invitation, but the young couple must not go to supper or to take an ice at a restaurant after the performance unless a chaperon is along or unless they are members of a well-chaperoned theater party.

THEATER PARTIES AND PICNICS

Theater parties, picnics, or any excursion of a number of young people should invariably be accompanied by a chaperon. "For," to quote a well-known book of etiquette, "there is no doubt that the presence of a chaperon greatly improves the manners of young people. There are girls who are inherently well bred, but who, having the natural, instinctive desire to please, sometimes fear to be considered prim, proper, and 'goody-goody' if they do not join in the pranks and imitate the manners of those who seem to be overmuch at home in young men's society. To such the presence of a chaperon is never an unwelcome restraint."

In most American towns and cities it is considered perfectly proper to allow a young man to escort a young lady to a dance unchaperoned, provided, of course, that the affair be given at a private house, where the hostess plays the part of protector, or if it be given at a hall or club-house where there are several married ladies who help receive the guests and act as patronesses of the occasion.

PUBLIC BALLS

At very large public balls such as are sometimes given in our great cities, it is not considered in good taste to allow a young girl to go with a male escort unless accompanied by a chaperon. But a party of young men and maidens can with perfect propriety go to such an affair if accompanied by an elderly or married lady. At these big balls it is etiquette for the young girl to return to her chaperon at the end of each dance, though at smaller affairs it is not considered at all necessary to do this, the girl simply returning from time to time throughout the evening and having a pleasant word or two with the lady who was kind enough to take her in charge.

EVENING DRIVES

No young girl should drive alone after night-fall with a young man. Evening "buggy rides," often extending far into the night, such as are indulged in occasionally in country places, are not suitable amusements for a young girl, and would, if she lived in a more enlightened community, put her outside the pale of good society. There is no harm in her taking a short drive with a young man with whom her parents are well acquainted, but she must take it in the daytime. If the man's occupation keeps him closely confined in the daylight hours throughout the week, there is always Sunday afternoon; and what more attractive and innocent recreation than to take a delightful drive through quiet country roads on the day of rest?

DINING AT HOTELS AND RESTAURANTS

There is another thing that a thoroughly nice, well-brought-up young girl never does, and that is to dine alone with a young man at a hotel or restaurant. She may, if she knows him well, in the daytime, or in the evening if it is not late, go with him to eat an ice at some quiet caterer's, but the girl who is seen dining or supping alone

with men in public places is apt to be severely gossiped about and can blame no one but herself if she is called "gay" or "fast."

Of course a mother is a girl's natural chaperon, but as our American society is constituted mothers and daughters seldom go out together except in very fashionable society, where, as has been said before, a young girl never goes to any entertainment unless accompanied by her parent or in the care of some friend or relative who takes the mother's place in this respect. Among people of more moderate means this plan is absolutely impracticable. And all the average mother need ask is that the affair be chaperoned by the hostess, or her mother or some elderly relative if the party be given by a young girl, and that her daughter has some suitable means of getting to and from the place of entertainment. She may go with a party of young friends and return home with them if the distance is not too great, or she can be escorted by some young man whose character and reputation are well known to her family. But she should not be allowed to go to any place relying on the chance of someone asking to "see her home." The mother should know how the daughter is to get home before she allows her to go.

RECEIVING EVENING CALLS

Many mothers are puzzled how to treat their daughters' callers. When a young man calls in the evening the best and most sensible etiquette prescribes that the mother should come in with her daughter and stay for a short time talking pleasantly with him, then after half an hour or so she can make some pretext to withdraw, and leave the young people to talk over their own concerns for a time, unrestrained by her presence.

*INTRODUCTIONS AND VARIOUS
OTHER LITTLE POINTS OF
ETIQUETTE*

What to say on making an introduction. When to rise from your seat. How to take leave gracefully.



IN making an introduction the gentleman is always presented to the lady, and when there is a wide difference in age the younger lady to the older. It is sufficient simply to mention the two names, as “Mrs. Brown, Mr. Gray,” but rather more dignified and elegant to say, “Mrs. Brown, allow me to introduce [or “to present”] Mr. Gray.”

When people are introduced to each other the most graceful thing to do is for each to make a slight bow and pronounce the other’s name. It is perfectly good form, however, to say, “How do you do, Mr. Gray?” or “Mrs. Brown?”

if one prefers to do so, but it is in reality rather meaningless, as naturally one cannot be greatly concerned about the health of a new acquaintance. Whenever I hear people do this on first being introduced it always makes me think involuntarily of the story of the old Irishwoman who met a friend one day. "Good-morning, Mrs. O'Brien," said she. "How do you do? Not that I care a darn, but just for the sake of conversation." Another conventional reply to an introduction is, "I am happy to meet you," or "Delighted to meet you." This is used rather more by men than by women, but it is good form for either sex.

A daughter or a son should always introduce young people to the mother or father by saying, "Mother, this is Miss Mary White," or "Father, let me introduce Mr. Smith."

Little points of etiquette are often more puzzling than the really important ones, for the simple reason that most of us have thought a great deal about the former and the latter have never occurred to us until we are confronted by the dilemma. Now, whether to rise or not after an introduction is, curiously enough, to a great many people just one of these puzzling little points. When a man is presented to her

a lady always bows and remains seated. But when the introduction is made between two ladies, should the one who is sitting down rise to acknowledge it? is the question that is continually cropping up in one form or another. On the face of it, to rise immediately would be an awkward thing to do, unless the lady were very old and one wished to show extreme respect. So, in the ordinary form of introduction between two ladies, it would not be necessary for the one who is sitting down to rise unless they entered into conversation, when to rise, if the other lady remained standing, would be imperative.

A hostess always makes a point of rising to receive all visitors as they arrive unless she is a very elderly lady, and she naturally rises when they approach her to take their leave.

Sometimes at an afternoon tea or "At Home," when the hostess happens to be talking to one visitor when another enters the room, the first visitor is in doubt as to whether she should rise on this occasion or remain seated, and often she half rises from her seat, thinks the better of it, and reseats herself, all the time rather uncertain whether or not she has done the right thing. Now, the best form prescribes that if

the last comer is a stranger to her she should take no notice of her approach and should neither rise nor attempt to do so; but if she knows the newcomer, after the hostess has shaken hands and said a few words she should rise and come forward to do likewise.

LEAVE-TAKING

“Stand not on the order of your going, but go at once,” said Shakspeare, and would that many modern men and women could be prevailed upon to con over the rule well and act upon it. There are some people who make a call of twenty minutes and then take twenty more in saying good-by, wearying their hostess and even themselves, but seemingly unable to take even such a simple thing as their departure without a great deal of unnecessary dallying. And then, on the other hand, there are people who go to the other extreme, who break off or break into a conversation suddenly with a hurried “Good-by,” as if they were in a wild hurry to get away and had been bored to death by the call. This, to say the least, is the reverse of complimentary to the hostess. So that a little care should be taken not to fall into either of these *gaucheries*.

On approaching the hostess when other callers

are present, one should wait for a moment until she pauses in her conversation with whomever is near her. If she is well bred she will do this at the first opportunity, and rise from her seat to say farewell. "It has been such a delightful call. I have enjoyed meeting so many pleasant people," one can murmur in saying good-by, while the hostess expresses her pleasure in the visit in whatever cordial words occur to her. Set forms of greeting and farewell always appear so trite when reduced to print.

There are, of course, unwritten laws with regard to the time at which one should take one's departure at an afternoon call, a tea, etc. But even these are subject to exceptions and variations, and are regulated by the wishes of the hostess. For example, should a visitor rise to take leave at a call, or perhaps after a luncheon or something of that sort, and the hostess desire to delay her departure and say, "It's early yet; must you go so soon?" or "Don't hurry away," or some other kindly remark, if one's engagements permit, the leave-taking should be postponed for a few moments. But these few minutes asked for—it really amounts to no more—should not be lengthened out to half or three-quarters of an hour, for fear of occasioning re-

gret rather than satisfaction on the part of so friendly a hostess.

At large teas, dances, and dinners these persuasive words are seldom addressed to parting guests, who leave early or late, within the given hours, as best suits their convenience.

The Chinese have the most complete and complicated system of etiquette of any nation in the world and have reduced the question of leave-taking to an exact science. There is not a single awkward movement from the moment a Chinese gentleman bows his visitor into his house and supplies him with his own hand with the indispensable cup of tea to the conclusion of the interview. The tea itself is called "guest tea" and is not intended for any such prosaic purpose as drinking. Woe betide the "foreign devil" who drinks off his cupful before ten words have been exchanged and makes yet stronger the unfavorable opinion his host already entertains of the politeness of the Western nations! In accordance with the laws of Chinese etiquette, "guest tea" is provided solely to be used as a signal by either party that the interview is at an end. A visitor no sooner raises his cup to his lips than a dozen voices shout to the coolies to bring his chair. And

even when the master of the house is prevented by some previous engagement from playing any longer the part of host, the "guest tea" serves its purpose. He has simply to make a motion as if about to drink his tea, and forthwith the guest takes his departure.

HINTS ON ETIQUETTE FOR MEN

They should be well and suitably dressed for all occasions. Should always allow the ladies to precede them. Evening calls.

Afternoon receptions. Answering invitations, etc.



GOOD face, a good address, a good dress are all so many points in the game of life of which every man of sense will avail himself," says Thackeray. And certain it is that appearance and manner count for a great deal in a man's make-up. Only a millionaire can afford to wear a shabby coat, and even he, if he be well bred, will not do so except in the privacy of his own apartments. To be as well and suitably dressed for all occasions as his means will permit shows self-respect and not conceit, as uneducated people sometimes imagine, while a courteous, considerate manner does not mark the snob, but shows emphatically that a man is worthy of the fine old title of gentleman.

When a young man first begins to go about there are certain little points that occasionally puzzle him. For society, while it allows him great latitude in many ways, has declared that there are certain things he must and must not do under fear of being considered ill bred. No man who is a gentleman ever smokes in the presence of ladies without first asking if they object to it. He should always allow a woman to precede him in going through a door—which he holds open for her whenever possible—in going up or down stairs, or on nearly every occasion when she is in his company. When he escorts ladies to the theater or a concert he lets them pass in first, but after joining them he takes the lead for a moment, gets the programmes, and gives the coupons to the usher, after which he falls behind his companions in walking down the aisle. But if, as is sometimes the case, no usher is to be found near the entrance, then the man of the party should precede the ladies down the aisle until the usher comes to his assistance or the seats are found. And naturally, when he is escorting ladies, it would be an unpardonable rudeness for him to go out between the acts.

In walking down the aisle of a church, on the

contrary, he always follows the ladies to the pew. A gentleman invariably assists a lady in or out of a carriage, unless he is himself the driver, in which case he should apologize for his inability to show her this civility, and should draw the carriage up to the curb carefully so that she can alight with ease. He helps her into a street-car or omnibus, and if he is her escort he of course pays her fare. But if he meets a feminine friend by chance upon the car, it is considered in better taste to allow her to pay her own fare.

The lady always bows first, and it is almost unnecessary to say that, on receipt of her salutation, a gentleman at once politely removes his hat. In walking with ladies a man almost invariably takes the side of the walk nearest the street, although there is no very strict rule about this. It is not considered good form for a man to walk between two ladies or to turn and look after anyone that has passed.

It is permissible for a young man to ask permission to call on a young lady, but he rarely avails himself of this privilege, as the majority of men consider it in better taste to wait until they are invited to do so by either the young lady herself or her mother or chaperon.

Calls should be made on ladies between four and six in the afternoon or after eight in the evening, arriving not later than nine o'clock. If it is a young man's first call at a house, or a call made in return for hospitality, he should ask to see the ladies, sending up one card for each by the servant, unless he is at once ushered into the drawing room where the family are seated. When he calls upon a feminine friend who chances to be visiting a lady who is an absolute stranger to him, he must not, nevertheless, forget to ask for the hostess and send up a card for her as well as one for his especial friend, if he wishes to be considered well bred.

In all large cities a man never thinks of calling upon any woman in the evening, with the possible exception of a near relative or very old friend, unless he puts on evening dress—that is, the conventional dress suit with long-tailed coat, low-cut vest, and white lawn tie. Over this he can wear either a sack overcoat of medium length intended for general use, or one of the black Inverness cape coats that are especially made to accompany dress suits. In fact, almost any overcoat will do, always provided it is black and long enough to cover the tails of the "claw-hammer" coat. A dress coat with the tails showing below

a short covert coat is the very height of absurdity. A silk hat is always worn with evening dress, but in summer a Panama can take its place.

On being informed that the ladies are at home, a man removes his overcoat, hat, and gloves, and leaves them in the hall. When he has finished his call he says farewell to his hostess at the door of the drawing room, gets unassisted into his overcoat, and lets himself out of the door. It is not considered good form for a man to prolong an evening call much after ten or half-past at latest.

A man who is invited to a ball or dinner party should wear exactly the same costume as when making evening calls, except that at a ball he wears patent-leather pumps and white gloves.

It is not good form to go to an afternoon reception, tea, or a wedding which takes place either at "high noon" or in the afternoon in a business suit; all these functions require a frock coat, white waistcoat, and gray striped trousers. A silk hat must always be worn with a frock coat and the tie should be of the Ascot variety, either of white or gray. The gloves should be gray or tan kid, but gray is at present a little the more fashionable. At a tea or afternoon re-

ception the right-hand glove is always removed before entering the drawing room, for it would be considered in very bad taste for a man to shake hands with his hostess with a gloved hand.

If he is calling with a lady he naturally allows her to precede him in entering, and waits for her to give the signal for departure, which she does by rising from her seat and going towards her hostess to bid her farewell. When he attends an afternoon tea he makes it his duty to see that the ladies near him are supplied with refreshments. And on leaving he drops into a tray in the hall a card for each lady whose name was mentioned in the invitation and one for the host, no matter whether the latter was present at the function or not.

At a formal dinner party the young man must offer his right arm to the lady whom he has been asked to take in to dinner. He must make himself agreeable to her throughout the meal. He is also privileged to talk to his neighbor on the left, even if his hostess has had no opportunity of introducing them.

At stag dinners a man can wear a Tuxedo coat, but he should never wear a white waistcoat or white lawn tie with this coat. A tie of black silk or satin is, says Fashion, the only

proper thing with the Tuxedo. This coat can be worn to the theater if a man goes by himself or in company with other men, never when he escorts a woman or makes one of a theater party. He can also wear it at informal summer dinner parties, even when ladies are present, and at summer hotels. But, it seems almost superfluous to say, the Tuxedo, like the "swallow-tail," is distinctly an evening coat and is never seen before six o'clock. When he wears this coat he must not make the mistake of wearing a silk hat, which is the proper thing with a dress suit. The "top hat," as the English call it, must never be worn with a tailless coat. The proper thing with a Tuxedo is a soft felt hat or a straw hat in summer.

A gentleman answers all invitations promptly, using the same forms as those already given for a woman in the chapter dealing with invitations. And he sends cards to all teas and receptions that he is unable to attend, one for each lady whose name is mentioned on the invitation and one for the host. These he puts all together in a little envelope that fits the cards, and directs them to the hostess, mailing them so that they will arrive on the day of the function.

He must call on his hostess within two weeks

after attending a dinner or ball or accepting any marked civility, says etiquette, although some fashionable men are becoming so spoiled nowadays that they claim they have not time for such courtesy. If one cannot take the time to be polite, one should not accept invitations.

A gentleman rarely offers his arm to a lady when walking with her on the street in the daytime, unless she is very old or feeble from sickness or in some way in need of his support. For several years it has been the custom for a young girl and her escort to walk side by side in the evening instead of arm in arm, but lately it is becoming once more the mode for a gentleman to offer his arm at night; so that at present it is correct for a lady to either walk beside her escort or to accept his arm, if he offers it. Society sanctions both customs. Of course no gentleman ever takes a lady's arm, this is an unpardonable rudeness.

Any man who remains covered when the laws of politeness dictate that he should raise his hat is at once set down by everyone who has viewed his action as a boor, or at least as a person without education or breeding. A gentleman scrupulously lifts his hat whenever a lady bows to him, whenever he meets a male acquaintance

who is accompanying a lady, or even when he is himself with a lady and meets a man friend. If a lady who is a complete stranger to him should stop him on the street and ask some information or request a direction, he should raise his hat as he replies. When he is the escort of a lady in a crowded street car or train and a stranger politely gives her a seat, both the escort and the stranger raise their hats. A man lifts his hat also when any lady with whom he has been talking leaves his company.

In getting on a car, omnibus, or train a man should always allow a woman to precede him, so that he may help her on, but when they get off he should go first and stand at the foot of the steps to help her alight.

It is not allowable for a man to bring a friend to call upon any lady of his acquaintance without first asking her permission to do so, no matter how intimate he may happen to be with the family.

There is another little point that marks the well-bred man—he never remains seated when ladies are standing.

A bachelor can, if he pleases, entertain in a good many delightful ways. If he has an apartment or rooms of his own he can give an

afternoon tea or reception both to his women and men friends, but he must never presume to invite ladies unless he has first asked a near relative or a married friend to chaperon the affair. He can get up theater parties, or sailing and driving parties in the summer—in fact, do almost anything in the way of entertaining his feminine friends that his inclination and purse will allow.

So if he is good-mannered, unselfish, and considerate he cannot fail to be popular, for society looks on young men with a partial eye, but it likes to see them well dressed. As Lord Chesterfield says, "I would rather have a young fellow too much than too little dressed; the excess on that side will wear off with a little age and reflection."

WHAT TO WEAR AND WHEN TO WEAR IT

Morning dress. Afternoon dress. Dress for receptions, teas, luncheons, dinners, balls, and dances. Good dressing a matter of taste, not money.



“ Dress does make a difference, Davy.”—BOB ACRES.



IT is just as important to know when to wear a gown as to have mastered the difficult art of choosing the right sort of costume to set off the figure and complexion to the best advantage. Perhaps more important, for the most becoming toilet, if worn at the wrong time, will not only lose all its effect, but cause one to be criticised unmercifully by people who would rather commit almost any crime than infringe a social convention. There are a few hard-and-fast rules on this subject that, if one wants to be considered well bred, must be obeyed. While society lets

one wear as tasteless or inartistic a dress as the heart of woman can occasionally devise, it allows no latitude as to the time at which that costume may be worn. So it follows that the great secret of the art of dressing well is to wear the right thing at the right time. The conviction that one is suitably and becomingly attired will do much to give one that well-bred self-possession and charm of manner that we all strive to attain, and the thought that the costume is either too elaborate or not handsome enough for the occasion will often make the brightest woman feel awkward and ill at ease.

“What must I wear?” uttered in a perfectly hopeless, piteous tone of voice, a tone suggestive of a deep weariness of the world and all that pertaineth thereunto, is one of those unanswerable, heart-racking questions which confront one constantly, and seldom find a satisfactory answer unless age and experience, or a wise friend, versed in the requirements of the portion of the world in which we are called upon to dwell, can furnish it for us.

To all women this problem presents itself, but for those who have but few opportunities for going about the question holds the greatest difficulties, and many a pleasant gathering is spoiled

for them by their uncertainty as to the correctness of their costume.

To go minutely into the detail of dress suitable for every festivity would be to fill these pages with nothing but a catalogue of clothes. But a few general hints regarding the appropriate wear for various occasions may prove useful to many a puzzled woman.

MORNING DRESS

For shopping in the morning, or walks or drives at that time, a neat coat and skirt, plain shirt waist, and simple hat or toque should be worn. Morning dress should always be extremely quiet. Reserve your dressy street gowns and picture hats for afternoon. Morning dress should, above all things, be neat and trim. Do not make the mistake of thinking that any old thing will do to wear down to breakfast. And don't, pray don't, if you wish to be thought a person of any breeding whatever, come to breakfast in a dressing sacque or fancy bath wrap, as women occasionally do in the bosom of their families. These garments are intended strictly for the seclusion of one's own chamber. For a home breakfast, where no guests are present, a neat wrapper is permissible, but this must never

be worn to the morning meal in a hotel. The wearing of much jewelry in the morning is considered very bad taste. Expensive jewels and rich ornaments are intended for festive occasions.

AFTERNOON DRESS

Dress for the afternoon is always more elaborate than morning dress, but here of course much depends on what the afternoon's occupation is to be. If calling on one's friends is to fill up the time, wear a dressy street gown and hat and be sure that the gloves and shoes are immaculate. At present white kid gloves are most fashionable for calling. If it happens to be one's day at home any pretty house gown or dressy silk waist, worn with a harmonious skirt, can be put on. But by house gown do not understand me to mean tea gown, which in this country is only another name for an elaborate wrapper. This would be most unsuitable for the purpose, and should only be worn in the morning. A house gown is any sort of dress of silk, woolen, lace, etc., that is not emphatically a street toilet.

For an afternoon reception or tea a very handsome street costume should be worn. If one possesses a tailor gown of velvet or broadcloth,

this is the time to array one's self in it and also to wear the very dressiest hat one owns. Furs can also be worn, and unless it is an occasion when wraps are removed, nothing but the muff need be left in the hall. White suède or glacé kid gloves should be worn. In the summer all sorts of light and seasonable frocks are suitable for these functions—foulards, pretty gowns of organdie or linen, or anything suited to the season, with dressy straw or chiffon hats.

RECEPTIONS AND TEAS

The hostess at an afternoon reception, as well as all the ladies who are receiving with her, wears a rich costume of cloth, silk, or lace. But these toilets must always be made with high neck and long sleeves, as society now considers it in very bad taste for a woman to wear a décolleté gown in the daytime, although it is perfectly correct to let the neck show faintly through a transparent yoke, if one desires. Jewelry is worn in the form of rich brooches, pins, and earrings, by those who wear these latter ornaments. If a necklace is small and rather inconspicuous, such as a single string of pearls or an artistically wrought gold chain, it may be worn about the neck over the stock, but

anything at all elaborate had best be kept for evening. Long chains of coral or turquoise, or handsome chains of Venetian beads, can be fashionably worn with these afternoon costumes at present. Nowadays, even at very large and formal functions of this sort, the hostess and receiving party seldom wear gloves.

At an afternoon reception given to introduce a *débutante* to society the important young lady herself is usually arrayed in white—something light and youthful, either silk, *crêpe de Chine*, chiffon, organdie, or net. This must be made with high neck and long sleeves. Her mother can wear any handsome reception gown that is not cut *décolleté*, while the young friends who usually assist the “bud” in receiving should wear dressy gowns of chiffon, mousseline, organdie, or other filmy material.

The guests at such an affair dress as they do at a tea or other afternoon function, in rich street costumes. Such receptions being very formal, the outdoor garments, with the exception of the hat and gloves, are removed in the hall or the dressing room appointed for the purpose.

AT LUNCHEONS

At luncheons the guests wear street costumes with white gloves. Coats and wraps are removed at once on entering the house, but it is fashionable to keep the hat on and wear it to the table. The hostess puts on any pretty house gown or wears a dressy white crêpe de Chine waist with the skirt of her tailor gown. She of course does not wear either hat or gloves.

BALLS AND DANCES

The most elaborate gowns and the handsomest jewelry a woman possesses should be worn to balls and dances. At these functions, full dress—that is, low-cut gowns for women and dress suits for men—are *de rigueur*. All sorts of soft diaphanous materials are suited to young girls' dancing gowns, mousseline de soie, chiffon, crêpe de Chine, plain organdie, etc., while married women are gorgeous in satins, brocades, spangled nets, or any material that is rich and handsome, set off by the finest laces and passementeries. A lavish display of jewelry is not considered good taste on a young girl, a simple string of pearls or small jewels or a jeweled pendant on a thread-like chain being all that

is really good form. But there is literally no limit but the resources of the purse to the amount of gems a married woman may put on with propriety. Naturally, these ornaments must be handsome, for there is nothing more hopelessly vulgar than to be loaded down with cheap jewelry. If one cannot afford really good jewelry, it is in much better taste to go without it.

The hair is dressed either high or low, as is most becoming, and adorned with smart ornaments of ribbon, flowers, or tiny ostrich tips. Very rich women wear diamonds stars, sprays, and tiaras.

AT THE OPERA AND THEATER

At the opera in New York a woman dresses as for a ball if a seat in a box or in a prominent part of the parquet is to be occupied, in other parts of the house high dresses are worn.

For the theater wear a dressy costume or a cloth suit with a smart silk or velvet waist. Nowadays ladies always remove their hats at the theater, so the coquettish little theater hat of former years is no longer fashionable. Any sort of dressy hat is worn to the theater, and is taken off before the curtain goes up for the first

act and held in the owner's lap during the performance. If preferred, it can be left in the dressing room of the theater. In New York, however, this is rarely done. If one comes in a closed carriage to the play no hat is worn, but it is in good taste to wear an evening coat or wrap, which can be removed and thrown over the back of the seat.

EVENING RECEPTIONS, CARD PARTIES, AND CHAFING-DISH AFFAIRS

Evening receptions require full dress. Exactly the same sort of costume is worn as at balls and dances.

At card parties, unless they are large and given on an elaborate scale, or unless the host and hostess are extremely conventional people, the ladies wear dressy high-necked gowns or lace gowns with diaphanous yokes.

Chafing-dish parties, being jolly, informal affairs, require the same sort of dress.

DINNER PARTIES

At large and formal dinner parties women wear handsome décolleté gowns, exactly similar to ball gowns, and the hair is dressed as if for a ball. At smaller dinners they wear dressy

toilets with high neck and long sleeves. As at all entertainments given after six o'clock in the evening, dress suits are imperative for the men.

Dress for church should be rich but simple. Anything showy or ostentatious is in bad taste. A handsome tailor gown, coat, and skirt with a pretty but not too "fussy" silk waist, or a simple woolen or silk toilet with a pretty hat or bonnet and gloves matching the costume, is correct. In the summer daintily made frocks of organdie, linen, etc., can be worn if the weather is hot, but the woman's head must always be covered by a hat, whatever the weather.

All the various outdoor sports, riding, golfing, yachting, tennis playing, etc., have their appropriate costumes, which are too well known to need a detailed description here.

Speaking generally, it may be said that in the country dress is always plainer and more business-like, and fewer changes are made in the course of the day. But as each town has ways of its own, depending greatly on the nature of the surrounding country, the tastes, and the social positions of its inhabitants, it is impossible to lay down a law that will apply to all.

Good dressing is by no means a matter of mere money, the best-dressed women and girls being often those of moderate means. To realize that this is an indisputable fact we have only to marshal before our mental vision the ranks of our acquaintances to find that she who is daintiest in appearance is not invariably she who is best endowed with this world's goods, but she who knows how to choose and put on the apparel most becoming to her style—and, above all things, just when and where to wear it.

The proper dress for men at all sorts of social functions is fully described in Chapter XIII.

INVITATIONS FOR CHURCH AND HOME WEDDINGS, CARDS TO RECEPTIONS, ANNOUNCEMENTS, ETC.

Correct wording of fashionable invitations. When to send them out. In whose name they are issued. Wedding announcements.



WHEN the happy day has at last been named, one of the first duties of the prospective bride and groom is to make a list of friends to whom invitations to the nuptial ceremony are to be sent. If the wedding is to be a large affair and held in a church, this list should include all the relatives and friends of both the young people. If a house wedding has been decided upon, or for any reason, such as a recent bereavement in either family, it is considered necessary to make the ceremony more or less private, then the list is cut down to modest proportions and im-

mediately after the ceremony announcement cards are sent to those persons whose names were omitted.

FASHIONABLE INVITATIONS

The wording runs as follows, the style being seldom varied:

*Mr. and Mrs. Charles Gray Kent
request the honour of your presence
at the marriage of their daughter
Margaret
to
Mr. George Everett Smith
on Monday, the twentieth of June
at twelve o'clock
at St. George's Church*

Wedding invitations are always sent out not later than two weeks, nor earlier than a month, before the date set for the ceremony. To be in correct fashion they must be engraved on heavy unglazed paper, either white or cream, seven and a half inches high by six and a fourth wide. This is folded once in the center to fit into its envelope, which is considered a little smarter if it have a pointed flap. On this first envelope only the name of the person for whom it is in-

tended is written. This is left unsealed and put into a second and slightly larger envelope, which is sealed, properly directed, stamped, and sent through the mail.

Still more fashionable are invitations in which the name of the desired guest is put in with pen and ink in a blank space left for the purpose, but as this entails a good deal of extra labor at what is always a busy time the first-mentioned form is oftenest used. Such invitations should be engraved:

Mr. and Mrs. Charles Gray Kent
request the honour of

presence at the marriage of their daughter

Margaret

to

Mr. George Everett Smith

at twelve o'clock

at St. George's Church

The phrase "the pleasure of your company" is sometimes substituted in a wedding invitation for "the honour of your presence." Either wording is correct and in good taste, but the latter is the more fashionable, being considered a

trifle more dignified and thus better suited to the solemnity of a marriage. In the smartest wedding invitations the word "honor" is always spelled in the English way with a "u," as in the two forms just given.

The engraving is done in a rather small plain script with the lines a trifle short and close together, thus leaving a broad margin all around. Roman lettering and Old English are also used for these invitations, but script is the most popular style.

The invitations are always issued in the name of the bride's parents, or parent if she have but one surviving. If she be an orphan the name of her nearest relative is substituted, except in the case of a young unmarried sister or very young brother. Grandparents would naturally word the invitation "their granddaughter" to indicate the precise degree of relationship, and would also have the young girl's name in full, as "Margaret Kent," engraved upon the card. Uncles and aunts would follow the same plan, referring of course to "their niece," as would also a married sister, though she would invite her friends in the name of herself and her husband to the nuptials of her sister, or "their sister" if preferred; but when the invitations are sent

out by a brother the use of the bride's surname is not necessary. A married brother issues invitations in his own and his wife's name, referring to the bride as "their sister," or if desired the relationship can be more exactly defined by some such wording as the following: "Mr. and Mrs. Ridgeway Knight request the honour of your presence at the marriage of Mr. Knight's sister Julia to Mr. William Placid King," etc.

In the case of step-children the invitations should be issued in the name of both parent and step-parent. The bride is usually referred to as "their daughter." No surname is given with the bride's name when there is a step-mother, but if the bride's own mother is the one who has married again, then the Christian name of the bride will not suffice; her surname must also appear on the invitation.

CARDS OF ADMISSION

When wæddings take place in large city churches it is customary to inclose an engraved card of admission in the envelope with the invitations. This is of rather heavy white cardboard, about four and one-quarter inches long

by three in breadth, and usually bears but the single engraved line:

Please present this card at the church.

Or it may be a little more elaborate and have a blank space at the top in which the name of the guest can be written in:

*Will please present this card at
St. George's Church
Stuyvesant Square
on Friday, June the seventeenth.*

These cards are intended as a kind of admission ticket to the church, and are not at all necessary unless the wedding is a very big and fashionable affair and the whole of the sacred edifice has been reserved for the guests.

An "At Home" card is also often inclosed with the wedding invitation, if the bride and groom intend to give a series of receptions within a month or so after the marriage. These are worded:

AT HOME

*on Wednesdays, October the second and ninth
Seventeen Madison Square*

Or, if no especial reception days have been decided upon, the card can be engraved simply:

AT HOME.

After October the twentieth

Seventeen Madison Square

Thus signifying that the bride and groom will be very happy to receive calls from their friends after the date mentioned. The name of the young couple does not appear on this card, for the simple reason that, as they are not yet married when these "At Home" cards are sent out with the wedding invitations, it would not be in at all good form.

Still another card is inclosed with the invitations of the most favored guests. This is a notification that one's company is desired at the wedding reception or breakfast, as the case may be. A "breakfast" always follows a twelve-o'clock wedding, but if the affair takes place in the afternoon or evening the entertainment is invariably called "a reception." The invitations for these functions are engraved on either large or medium-sized cards and worded to correspond with the wording of the wedding invitation. For instance, if the wedding invita-

tion has a blank space in which the guest's name is written in ink, then the card should also be engraved in the same way, but the expression "pleasure of your company" is always used instead of the more formal "honour of your presence," which is used only on the invitation to the church. For a breakfast such an invitation reads:

*Mr. and Mrs. Everett Hollingsworth
request the pleasure of the company of*

*at breakfast, on Thursday, June the third
at half after twelve o'clock
Eighteen Chestnut Street*

R. s. v. p.

Or this invitation may read "Mr. and Mrs. Everett Hollingsworth request the pleasure of your company at breakfast," etc.

For a reception after the church ceremony the inclosed cards are usually engraved simply:

*Reception at Nineteen Madison Square
at five o'clock*

Another fashionable form, which, however, must be engraved on a much larger card, about

five and one-half inches long by three and a quarter wide being the usual size, runs as follows:

*Mr. and Mrs. Everett Hollingsworth
request the pleasure of*

*company on Thursday, June the third
at five o'clock
at Eighteen Chestnut Street*

Still another form of invitation to a wedding reception or breakfast is rapidly coming into fashion. This dispenses with the inclosed card and adds to the wedding invitation itself, immediately following the last line of engraving, the words, "and afterward at the breakfast [or "reception"] at Nineteen Madison Square." The first part of this invitation follows either of the two forms given for church weddings in the commencement of this chapter. Of course only a certain number of such invitations, intended for those guests who are to be bidden to the festivities at the house, are printed in this way.

INVITATIONS TO A HOME WEDDING

At a home wedding the nuptial ceremony itself is, as a general thing, only witnessed by relatives and intimate friends, while the great majority of the guests are invited to the large reception that takes place immediately after the ceremony.

*Mr. and Mrs. Charles Wentworth
request the pleasure of your company
at the wedding reception of their daughter
Margaret Louise
and
Doctor Grayson Edwards
on Monday afternoon, April second
at four o'clock
Twenty-seven Prospect Street*

When such invitations are sent out, intimate friends are bidden to the ceremony itself either by written notes from the bride's mother or by word of mouth. But if one desires to be a little more formal, a small card engraved as follows can be inclosed with the invitation: "Ceremony at half after three o'clock."

At a home wedding at which it is desired to

invite all the guests to the ceremony, no mention of the reception is made on the invitation, for a reception or breakfast always follows a home wedding. For such a wedding the invitation would follow closely the forms already given for the church ceremony, except that the words "pleasure of your company" would be substituted for "honour of your presence," the latter being only used when the couple are united in a sacred edifice, and naturally the house address takes the place of the name of the church.

The family of the bride always pays for all invitations, announcements, inclosed "At Home" cards, etc.

Where the wedding is to be small, and only immediate relatives or intimate friends are bidden, it is in perfectly good taste for the bride's mother to write cordial notes of invitation to each person. In such cases announcement cards should be sent out immediately after the ceremony.

WEDDING ANNOUNCEMENTS

A wedding announcement, although it is often referred to as a card, is in reality a folded sheet

of heavy paper exactly similar to a wedding invitation. It is worded:

*Mr. and Mrs. Clarkson Sprague
announce the marriage of their daughter*

Mabel

to

*Mr. Thomas Brown Alling
on Tuesday, March the sixth
Nineteen hundred and four*

The year always appears on an announcement, but never on a wedding card.

Cards to a church wedding require no answer; and if unable to attend, no notice need be taken of the invitation. Cards to a wedding reception or home wedding need no reply unless the expected guest is unable to be present, when visiting cards should be sent to the bride's mother and posted so that they will reach her on the day of the ceremony. An unmarried woman should send but one card; a man two, one for the bride's mother and one for her father; a married woman, one of her own cards and two of her husband's.

An invitation to a breakfast which bears the letters "R. s. v. p.," or their English equiva-

lent "an answer is requested," should of course be answered at once by a formal note written in the third person. At many of these fashionable breakfasts the guests are seated at small tables, and it is necessary to know beforehand just how many people are expected; at a reception, on the contrary, the refreshments are served *en buffet*—that is, passed to each person, so that an answer is not required any more than it is at an afternoon reception or tea. It is good form, however, if invited to the reception, to call within two weeks after the event upon the bride's mother.

Announcement cards, being simply the declaration of the accomplished marriage, need no reply of any sort from the recipient.

SECOND MARRIAGES

When a widow marries again the invitations are very much the same as for the first ceremony, except that her married name, prefixed by her Christian name, is engraved upon the cards, as "Mrs. Margaret White," or, if preferred, her Christian name may be used with her married name put in brackets beneath it as:

*Mr. and Mrs. James Smith
request the honour of your presence
at the marriage of their daughter
Margaret
(Mrs. John White)
to
Mr. Charles Monmouth
on Saturday, March the tenth
etc.*

Such invitations can be issued in the names of the bride's parents, a brother, or other near relative. If she has no immediate relations she can send out invitations in her own name, as follows:

*The honour of your presence
is requested at the marriage of
Mrs. Margaret White
and
Mr. Charles Monmouth
etc.*

The widow bride must not wear a veil nor should she have bridesmaids. She should be attired in a fashionable cloth, silk, or velvet afternoon reception gown and a hat or bonnet, for a church wedding; for a home wedding the toilet is practically the same, though the hat can be dispensed with if desired.

CHURCH AND HOME WEDDINGS

Selecting the ushers. Choosing the bridesmaids. The rehearsal.
 The bridegroom and best man. The bride's mother.
 Order of the bridal procession.



“Now join your hands, and with your hands your hearts.”

—SHAKSPERE.



JUNE is of all months in the year popularly supposed to be the luckiest for weddings and May the most ill-omened, while an old superstition says those who “marry in Lent will live to repent,” and those who “marry between the sickle and the scythe will never thrive.”

“Monday for wealth,
 Tuesday for health,
 Wednesday the best day of all;
 Thursday for crosses,
 Friday for losses,
 Saturday, no luck at all.”

Such is the old rhyming doggerel concerning

the days on which it is most fortunate to enter Hymen's realms. But if the marriage be one of true love any day of the week or month of the year is propitious for the happy couple; if, on the contrary, social ambition or a desire for riches has brought about the union, disaster of one sort or another is sure to follow.

It is the prerogative of the bride to select the church and the clergyman to solemnize her marriage. But it is the duty of the bridegroom to call on the minister as soon as the wedding day has been decided upon and ask him to perform the ceremony. Occasionally the couple call together, or sometimes the young girl writes a note to her pastor, asking him to officiate. This should reach the clergyman just before her lover calls.

SELECTING THE USHERS

The bridegroom selects his best man, usually his brother or some close friend, several weeks in advance of the date, and consults with the bride about the choice of ushers. Six is the ordinary number, but four will suffice perfectly. Custom allows the bridegroom the privilege of their selection, yet it is usual for him to fill two or three of the places with the bride's rela-

tives or friends. If she has a brother old enough to act in such a capacity, he is always asked. It is proper for the bridegroom to give to each of his ushers and to the best man some little souvenir of the occasion. A scarf pin is the correct thing. He also presents them with their ties and gloves, which are sent to their homes on the morning of the wedding-day. These scarfs should be of white or pearl-gray silk or satin, and the gloves of white kid or suède, for a day affair. For an evening wedding the gloves are the same, but the cravats are the regulation string ties of white lawn that always accompany dress suits.

THE BRIDESMAIDS

The bride always chooses her bridesmaids from among her most intimate friends, and selects for her maid of honor, if she decides to have one, a sister or someone who is very dear to her. Of late years it has become the custom to have a matron of honor replace the maid if the sister or especial friend chances to be a young married woman.

CHOOSING THE BRIDESMAIDS

For a church ceremony, from four to eight bridesmaids, besides the maid of honor, is the

proper number, and there should be a corresponding number of ushers. If the wedding is to be very large and elaborate, sometimes there are also two little flower-girls or pages and a tiny ring-bearer to add dignity to the bridal party. The bridesmaids can either wear white or light colors, as the bride prefers. Often each couple who are to walk together are attired in a different pale tint, sometimes they are in white and only their sashes or floral garnitures differ. In all cases the cut of the costumes is the same. They also wear large picture hats and carry bouquets. The bridesmaids always purchase their own gowns, except very occasionally when the bride belongs to a family of great wealth, when she can, if she like, present her attendants with their frocks. The maid of honor is either dressed like the bridesmaids, or her gown can, if preferred, be of the same general style but rather more elaborate. It is usual for the bride to give some little present to these attendants—a small brooch, a bracelet, or something of that sort.

At all large church weddings it is customary to have a rehearsal of the ceremony a night or two before the date set for the happy event, so that there shall be no awkwardness and that the

ushers and bridesmaids will know their proper places in the bridal procession and how to group themselves at the altar.

The ushers must be at the church three-quarters or half an hour before the time set for the ceremony. For a day wedding they wear frock coats, white waistcoats, and gray striped trousers, with white gloves and ties and white flowers in their buttonholes. They station themselves at each aisle and conduct the guests to their seats, offering their right arms to the ladies. The front pews in the church are reserved for the immediate families and relatives of the bride and bridegroom. Convention places the relations of the bride on the left and those of the bridegroom on the right. Sometimes a white ribbon is stretched across the aisle to reserve these pews; or if this is not done, two ushers stretch a ribbon the length of the middle aisle on either side after the guests are all seated and immediately before the bridal party enters.

BRIDEGROOM AND BEST MAN

The bridegroom, accompanied by the best man, reaches the church a few moments before the bride is expected. They enter the vestry by a side door and wait there until notified of

the arrival of the wedding party. The bridegroom and best man are dressed, like the ushers, in frock coats, gray trousers, white ties, and patent leather shoes. They wear silk hats, which are left in the vestry until after the ceremony is nearly over, when the sexton brings them to the vestibule,—not going through the church, of course,—to be in readiness for the departure of the bridal party.

The bridesmaids assemble at the home of the bride, where carriages are waiting to take them to the church.

THE BRIDE'S MOTHER

The bride's mother, accompanied by her younger children or by such members of the family as are not in the bridal party, drives to the church a few moments in advance of the bride and her attendants and is shown to her pew, which should be in the front of the church at the left side of the middle aisle. She wears a handsome afternoon reception gown of silk or velvet and a toque or bonnet. The bride enters her carriage with her father, brother, or whatever masculine relative is to give her in marriage. The carriages containing the bridesmaids pre-

cede her, and the whole cortège starts for the church.

For a large church wedding the conventional dress of white satin, chiffon, crêpe de Chine, etc., with tulle or lace veil and white suède gloves, is the only bridal costume sanctioned by fashion. The bride usually wears a spray or two of orange blossoms in her hair (either real or artificial), and carries a white prayer-book or a shower bouquet of white roses, lilies of the valley, or orchids. She may wear her veil either over her face or thrown back, as she prefers. It is customary at fashionable nuptials to wear it over the face in going up the aisle to the altar, and throw it back immediately after the ceremony is concluded, coming down the aisle with uncovered face.

The bridesmaids await the bride in the vestibule of the church. Immediately on her arrival the procession is formed. The organist begins the wedding march. The clergyman enters the chancel, followed by the bridegroom and his best man, who stand on the chancel steps at the left of the clergyman awaiting the bride.

ORDER OF BRIDAL PROCESSION

The bridal procession starts. First come the ushers two by two, then the bridesmaids in the same order, then the maid of honor, walking alone just ahead of the bride. If the cortège is to include two little children dressed as flower girls, in dainty white frocks with baskets of roses on their arms, their position is directly in front of the bride. Very occasionally there is also in the procession a small boy dressed as a page, who carries the wedding ring on a white satin cushion. His place is back of the bridesmaids and just in front of the maid of honor. But this savors a little of the theatrical, and it is in better taste to let the best man take charge of the ring until it is time for him to place it in the hands of the bridegroom.

The bride comes up the aisle on the right arm of her father or the relative who is to give her away. If she have no father or near masculine relation, her widowed mother can with propriety take this place. The bride's father should be dressed as are the bridegroom, best man, and ushers.

On reaching the chancel steps the bridal procession divides. Half of the ushers go to the right and half to the left; the bridesmaids do

the same, either standing just in front of the ushers or between them, according to the plan previously arranged by the bride. If there are flower girls, they stand before the bridesmaids and ushers. The maid of honor always stands at the left of the bride and close to her.

The bridegroom comes down the aisle a few steps to meet the bride. She then drops her father's arm and takes the left arm of the bridegroom, who leads her in front of the clergyman. The bride's father stands back a little at the left side. At the right time in the service he comes forward, takes the bride's right hand, and puts it in that of the clergyman, who places it in the right hand of the bridegroom. The bride's father then retires to his pew.

If the best man have charge of the ring at the ceremony of the plighting of the troth, he gives it to the bridegroom, who hands it to the bride; she in turn passes it to the clergyman, who gives it back again to the bridegroom, who then puts it on the third finger of the bride's left hand. Just before this she has removed her glove and handed it to the maid of honor, who also takes charge of her bouquet during the ceremony. Or the bride can, if she prefers, have that finger of the glove slit up one seam.

POSITIONS OF THE BRIDAL PARTY

To recapitulate a little for the sake of clearness: Throughout the ceremony the bride stands at the left of the bridegroom, the maid of honor is at her left. The bride's father stands back of the bride at the left. The best man is at the right of the bridegroom. The ushers and bridesmaids stand in half-circles, in equal numbers, to the right and left of the aisle behind the rest of the bridal party.

When a church has no center aisle it is customary for the wedding cortège to come up one side aisle and down the other.

When the ceremony is finished, husband and wife turn and face the congregation. She takes his right arm, the maid of honor throws back the bride's veil, returns her glove and bouquet, and the married couple lead the way down the aisle to the strains of the wedding march, followed by the maid of honor, bridesmaids, and ushers. Sometimes the maid of honor and best man, bridesmaids and ushers, follow the bride and groom, "pairing off" as they start down the aisle; but this is not as fashionable an arrangement as the one just described. If the best man does not accompany the maid of honor, just after the bridal party have left the chancel he slips

an envelope containing the wedding fee into the hands of the clergyman. He then passes down a side aisle, meets the young married couple in the vestibule, hands the groom his hat, and escorts them to their carriage. If it has not been arranged to have the sexton bring the hats from the vestry, as formerly described, the best man can, after giving the clergyman his fee, go at once to the vestry to get his own and the groom's hats and pass quietly down a side aisle and meet the couple in the vestibule as before.

The bride and groom must not bow to or pause to speak to any of their friends when they pass down the aisle from the altar.

The carriages of the bridesmaids follow closely that of the bride and groom, and they in turn are followed by the best man and ushers. The mother and father of the bride leave the church, then the family of the groom and the rest of the wedding guests. Carriages are ordered, and all invited to the breakfast or reception drive at once to the house of the bride's parents.

EVENING WEDDINGS

When a wedding takes place in the evening, whether it is held in church or in a house, the groom and all the masculine members of the

bridal party are in evening dress, as are all the male guests. The bride's dress is the same, though she may, if she desires, have it cut out a little in the neck, but it is considered in better form for her to wear a high dress at all times.

A HOME WEDDING

At a home wedding the house is prettily adorned with flowers, and the ceremony takes place at one end of the parlor or drawing room, which is marked off from the rest by some special decoration—a floral canopy, an altar draped with blossoms, a bower of greenery, or something of that kind. An aisle is usually made by long white satin ribbons extending from the door where the bridal party are to enter, to the place where the minister stands; if preferred, this aisle can be marked off just before the bridal party enters. Four ushers, two on either side, can hold the ribbons, or they may be held by six or eight of the bride's girl friends dressed in white or light colors. This is decidedly the prettier and more effective plan.

Usually the mother of the bride welcomes the guests at the drawing-room door, but if she desires she need not appear until just before the arrival of the bridal party, in which case two

ushers meet the guests and direct them where to stand or sit, as the case may be. At the time set for the ceremony the clergyman enters the room and takes his stand at the appointed place. He is closely followed by the bridegroom and best man; they place themselves at his left. The bridal procession enters in the same order as that given for the church wedding. When the marriage takes place in a house, however, there are usually fewer bridesmaids and ushers. From two to four ushers are all that are needed, and generally there are but two bridesmaids besides the maid of honor, or at most four. Often the bridesmaids are dispensed with altogether, and but one attendant precedes the bride, who enters on the arm of her father, and the ceremony proceeds as for a church wedding. It is perfectly correct for the bride to enter alone; and if other than the Episcopal service is used, it is not necessary for the bride to be given away or for the ceremony of the ring to be gone through with. When this is omitted the bridegroom simply slips the ring on the bride's finger at the proper time, and the service proceeds.

At the conclusion of the ceremony the bridal pair are first congratulated by the officiating minister, who then quietly steps aside. The

newly made husband and wife turn and face the room. The bridesmaids and ushers do the same, still keeping their relative positions. The ribbons that mark the aisles are removed, and the families and friends of the young couple come forward to offer their congratulations.

It has lately become fashionable at a home wedding to ask only a few near friends and relatives to witness the ceremony, inviting the greater majority of the guests to the reception, which takes place immediately afterward. This reception or breakfast differs in no essential detail from the function that follows a church ceremony.

WHEN THE BRIDE IS MARRIED IN TRAVELING DRESS

If the bride is married in a traveling dress it is not usual for her to have bridesmaids, but she may, if she desires, have one young woman attendant, who stands up with her at the altar. She is dressed, like the bride, in an elaborate street costume and wears a handsome hat or toque and either white or light-colored gloves that harmonize with her costume. The groom wears the same frock coat and gray trousers as described for a more elab-

orate wedding. These identical costumes are correct, whether the ceremony take place in church or at the bride's home; although in church, even for the quietest weddings, it is customary to have ushers.

WEDDING RECEPTIONS AND BREAKFASTS

Receiving the guests. Refreshments served "en buffet." The wedding breakfast. The conventional menu. A recipe for wedding cake.



FXCEPT for the presence of the bride and groom, a reception after a wedding is very like an ordinary afternoon reception to which both ladies and gentlemen are invited. As soon as the bridal party returns from the church the new-made husband and wife station themselves at one end of the drawing room, while the bridesmaids and maid of honor take their stand near the happy couple. The bride's mother, being the real hostess of the affair, should be somewhere near the door. With her may stand the bridegroom's father, who should introduce to her all acquaintances of his whom she does not already know, while she performs a like service in regard to her daugh-

ter's friends. The bridegroom's mother and the bride's father can stand near the bridal party at the end of the room. The ushers are at the entrance, ready to escort guests to the bride and groom.

Those who have been invited to the reception go directly from the church to the house. They are expected to provide their own carriages, but if the distance is not too great and a carriage considered too heavy an expense, they can proceed thither in the street cars with perfect propriety. On reaching the house the gentlemen leave their hats in the hall, but the ladies retain both bonnets and wraps, unless the latter are very heavy, when they can be left with the gentlemen's hats. The feminine guests wear handsome street costumes, dressy hats, and white gloves; the masculine contingent appears in conventional afternoon dress—that is, frock coat, gray striped trousers, and silk hat. The men either remove the right-hand glove and carry the other, or, if they prefer, they can take off both gloves.

At an evening reception dressing rooms are always provided for the guests, where both men and women are expected to lay aside hats and coats. The latter can wear full evening dress

or rich toiles of silk or lace that are cut high in the neck. The men are of course attired in dress suits.

In either case the reception is conducted in very much the same way. On entering the drawing room the guests are first greeted by the bride's mother, and then at once join the ranks of those who are slowly filing past the young couple. Each person should chat with them for a moment, wish the bride a great deal of happiness, congratulate the groom, and pass on. After a short talk with friends and acquaintances one is at liberty to seek the dining room, where the waiters are busy passing the refreshments. Everything is served *en buffet*, exactly as it is at a large afternoon reception, except that no tea or chocolate is ever poured at the table, as is occasionally done at the latter function. Bouillon, served in cups, is first passed, and then comes a hot dish of some sort, lobster Newburgh, creamed oysters, or something of the kind, chicken salad, dainty sandwiches of several varieties, ice cream, fancy cakes, and black coffee, with claret punch and, at very fashionable functions, champagne, completes the menu.

A less elaborate spread that would be in perfectly good taste could consist of bouillon,

chicken or lobster salad, sandwiches, coffee or orange frappé, cake, lemonade, and black coffee.

After partaking of the refreshments the guests find their way back to the drawing room, and seeking the bride's mother bid her farewell, perhaps complimenting her on the beauty of the wedding as they take their departure. It is not necessary to say good-by to the bride and groom. As they go out each guest is handed a small box of wedding cake by a servant stationed in the hall.

After standing to receive their friends for about three-quarters of an hour or so, the bride and groom can go to the dining room. The bridesmaids and ushers follow, though there is no formal procession. The masculine members of the bridal party vie with one another in lavishing attentions upon the bride, and the best man often proposes her health, which all drink, expressing hearty good wishes for her happiness and prosperity. The bride and groom then retire to change their costumes. Meanwhile the bridesmaids, ushers, and few intimate friends who have been invited to remain cluster at the foot of the stairs and provide themselves with rice or confetti to throw at the young couple

when they appear and run the gauntlet to their carriage.

At an evening wedding, if the reception is large, all the young people present are expected to stay until after the departure of the bride and groom, when dancing is usually indulged in. The manner of serving the refreshments is exactly the same as at an afternoon wedding.

THE WEDDING BREAKFAST

A wedding breakfast differs from a reception solely in the way the refreshments are served. Breakfasts usually follow noon weddings, while the reception is the proper hospitality to succeed an afternoon or evening ceremony. At breakfasts that follow large and fashionable weddings, a few moments after the guests have all assembled in the drawing room and have greeted the hostess and congratulated the bride and groom, the latter lead the way to the dining room, arm in arm, followed by the best man with the maid of honor and the bridesmaids and ushers in pairs, the bride's father and the bridegroom's mother and the bride's mother and the officiating clergyman. The guests walk in informally. There is a table reserved for the bridal party, and one for the clergyman and the

parents of the bride and groom. Usually the other tables are not reserved, and the guests are free to seat themselves as they please.

A breakfast always begins with fruit. The half of a melon is put before each guest, or a grapefruit or large strawberries served with the hulls on; next comes bouillon in cups, then a hot dish, curried lobster, or oysters in some form, and then game, salads, ice cream, cake, and coffee. After the coffee is served the bride's health is sometimes drunk in champagne and short speeches are made.

At a simple wedding, where the guests are few in number, these breakfasts can be made the most delightful little affairs imaginable. One, or, at most, two tables will easily accommodate all present. The bride and groom sit side by side at one end of the table, while the bride's mother and the minister are at the other. The refreshments can be as simple or elaborate as one desires, and at such a breakfast the wedding cake is often served in a large loaf, most intricately iced and ornamented. It is passed first to the bride, who cuts a slice before it is offered to the guests. Sometimes this cake is concocted at home, and certainly it is a charming idea for mother and sisters to assist the bride in making

her own wedding cake. It also lightens the expense considerably, for a good wedding cake is by no means cheap.

Cake made from the following rule, an old English recipe that has long been cherished in a certain New England family, will keep for years if packed away in a tin box.

Wedding Cake.—This cake must be made at least a week before it is needed. Take one pound of flour, one pound of powdered sugar, one pound of butter (unsalted butter is the best), two pounds of raisins, two pounds of currants, one-half pound of mixed candied peel, twelve eggs, one grated nutmeg, one-fourth ounce of mixed spice, one-half pound of ground almonds, and one-half gill of brandy. First sift the flour twice and put it near the stove, so that it will get thoroughly dry. Stone the raisins and cut in three or four pieces, and rub them on a coarse sieve with a dredge of flour to remove the stalks. Wash the currants, dry in a clean cloth, and look them over carefully; shred the candied orange and lemon peel very finely and grate the nutmeg. Beat the butter to a cream, work in the sugar, and then add the eggs one at a time; beat them in well for quite half an hour and then add the fruit, candied

peel, almonds, and spice, and lastly the brandy. Line the cake tin with several thicknesses of paper, taking care the paper comes well above the edge of the tin. The oven must be of moderate heat. The door must not be opened until the cake has been in the oven for three-quarters of an hour. Be careful to close the oven door gently, as slamming causes a cold draught of air to rush in that is almost sure to spoil the cake. A cake of this size will take from three to three and a half hours to bake.

On English wedding cakes there are always two icings, an ordinary sugar icing and beneath this, next the cake, a thick almond icing. This is an innovation that can be recommended for the wedding cakes of future brides in this country, as it improves the confection greatly. For a cake the size of the one given in the recipe, take three-quarters of a pound of sweet almonds, one pound of confectioner's sugar, one-half ounce of bitter almonds, the white of an egg, and one teaspoonful of orange-flower water. Blanch the almonds in boiling water, cut them in pieces, and pound in a mortar with the orange-flower water. Mix the sugar with the almonds, with enough of the unbeaten white of the egg to make a stiff paste. Spread evenly on the top of the

cake and leave to get firm in a warm place. When the almond icing is quite firm a sugar icing, made as follows, can be placed on top of it. Take one and one-half pounds of confectioner's sugar, two whites of eggs, and one tablespoonful of lemon juice. Pour the sugar, which must first be sifted, on the unbeaten egg-whites and lemon juice; work all together to a smooth paste with a wooden spoon. If too soft, add more sugar. This icing must be spread over the cake with a broad flat knife and be allowed to dry before it is ornamented. For bordering, fancy designs, etc., make some fresh icing. For very elaborate designs it is necessary to have a forcing bag, which can be purchased at any large hardware store that sells cooking requisites.

A LITTLE MORE ABOUT WEDDINGS

When to send wedding presents. It is no longer fashionable to display them. All expenses of wedding must be borne by bride's family. Bridegroom pays clergyman's fee.



WEDDING invitation does not always carry with it the obligation of a gift. It is customary for all intimate friends and relatives of the bride and groom to send presents, and almost imperative for the best man, bridesmaids, and ushers to do so. Business associates of the groom often show their appreciation of his worth in this way, but for the ordinary guest, especially one who has only received an invitation to the church, there is no such necessity.

CONCERNING WEDDING PRESENTS

Presents can be sent at any time after receiving cards, the earlier the better.

The bride-to-be should acknowledge all wedding gifts by friendly notes of thanks within a day or two of their receipt at latest. It is an unpardonable rudeness for her to wait until after the wedding to do this.

It is no longer very fashionable to publicly display the gifts on the occasion of the wedding. A few days before the ceremony the intimate friends and relatives of the bride are sometimes asked informally to the house to view the presents, or at the affair itself these tokens of affection are laid out in an upper room, which is kept closed, but from time to time the intimate friends are unostentatiously asked if they would care to see the gifts and are escorted thither by some member of the family.

All the expenses of the wedding must be paid by the bride's family: the invitations, announcements, fee to the sexton for opening the church, music, floral decorations—in fact, everything pertaining to the ceremony but the clergyman's fee.

The bridegroom should never be allowed to pay for any of these things. If necessary, let the affair be as simple as possible, with only near and dear friends and relatives surrounding the young couple, but let the bride maintain her

proper dignity and refuse to have a larger wedding than she can afford.

The family of the bride also pay for the carriages for the bridal party, and of course all the expenses relative to the reception or breakfast. The guests provide their own carriages.

The bridegroom provides the carriage in which he drives to the church, and the one in which he and the bride drive from the church to the house and from the house to the station. He pays the clergyman's fee and presents small gifts of jewelry to his ushers. He gives the bride as fine a wedding present as he can afford, and sends her her bouquet. And he may, if he desires, send the bridesmaids their bouquets, but this is not obligatory. These bouquets are often furnished by the bride's family. It is a graceful attention on his part, and one sure to be appreciated, to send a bouquet of violets or whatever flower she prefers to the bride's mother. And it is unnecessary to say that he pays for the wedding ring. He is expected to provide everything for the furnishing of the new home except the house linen, which the bride purchases and prepares when she is selecting her trousseau.

*THE DIFFERENT WEDDING ANNI-
VERSARIES*

Jolly ways of celebrating the cotton, paper, wooden, tin, china, and silver weddings.



IT is only right that some especial celebration should, whenever possible, set apart the wedding anniversary from any other day of the year. And so, we do not know exactly how or why, there have gradually grown up various quaint and pretty ways of commemorating the time that means so much in the life of any true man or woman.

First Anniversary	Cotton Wedding
Second Anniversary	Paper Wedding
Third Anniversary	Leather Wedding
Fifth Anniversary	Wooden Wedding
Tenth Anniversary	Tin Wedding
Twelfth Anniversary	China Wedding
Fifteenth Anniversary	Crystal Wedding
Twentieth Anniversary	Linen Wedding

Twenty-fifth Anniversary . . .	.	.	Silver Wedding
Thirtieth Anniversary . . .	.	.	Pearl Wedding
Fortieth Anniversary . . .	.	.	Ruby Wedding
Fiftieth Anniversary . . .	.	.	Golden Wedding
Sixtieth Anniversary . . .	.	.	Diamond Wedding

The origin of these especial celebrations seems shrouded in mystery. Why the first anniversary is called the "Cotton Wedding," for instance, or the second and third consecutively the "Paper" and "Leather," has never been satisfactorily explained. The fourth is passed by unnoticed by any special celebration, while after the fifth, the "Wooden Wedding," five years are allowed to elapse before the next anniversary of the sort, the "Tin Wedding," is celebrated. And so it goes on until last of all comes the sixtieth anniversary, the "Diamond Wedding," which not one couple out of thousands ever live to see.

THE COTTON WEDDING

The very first anniversary of the wedding day should, whenever possible, be a season of mirth and jollity. The celebration of the "Cotton Wedding" can be as large or as small as desired, but in either case its character should be strictly informal.

The host and hostess usually being young people, and their friends naturally of about the same age, an old-fashioned sheet and pillow-case party is the greatest possible fun. Send your invitations out two weeks in advance and write them in black ink on stiffly starched cotton cloth cut to fit square white envelopes of writing paper.

On the eventful day the rooms can be artistically decorated with cheesecloth, gracefully festooned about the walls. Do not choose too many colors, but confine yourself to two, or at most three, harmonious shades of the inexpensive fabric. Pink and white make a fascinating and gay combination, and if it is looped up every now and then with fluffy balls of picked-out cotton batting, the effect is really charming. Or if one lives in the South, and can get instead of this the real bolls of cotton just as they grow, the decoration will be naturally twice as effective. The dining table can be covered with pink cheesecloth and over this a rather deep centerpiece of white cheesecloth, edged by a coarse but most effective design in drawn work. The floral decoration can be either of pink artificial roses (these are usually made of muslin, which is only the polite name for cotton cloth,

and so are appropriate) mixed with cotton bolls, or real pink roses and their foliage can be used, put in a deep bowl or wide, low vase covered with cotton batting. This gives them the effect of coming out of a bank of snow. The name card at the different places should be of stiffly starched muslin, alternately pink and white, with the name of the guest who is to occupy each seat written upon it.

The host and hostess can be dressed in costumes made of sheets and draped *à la* Roman toga or Greek chiton. They are not masked, as they have to receive their guests, who come in dominoes made out of sheets and masks contrived by putting old pillow-cases over their heads and cutting two holes for the eyes and one for the mouth, a most baffling disguise for man or woman.

Dancing can be the amusement of the evening, or all sorts of progressive games can be played, and, at a given signal, just before going out to supper, the company can unmask and all conjecture as to the identity of the guests be set at rest.

Where a young married couple do not care for anything quite so unconventional as a sheet and pillow-case party they can request the

women to come in pretty summer gowns of cotton, while the men wear white duck trousers.

All sorts of dainty little inexpensive gifts can be presented to the "bride." Spools of cotton, done up in a great many wrappings so as to make a large-sized bundle, work-bags of dainty cretonne, cretonne-covered frames, dusters of cheesecloth, feather-stitched in colored silks, or anything that can be made of cotton that is either pretty or useful, or both.

THE PAPER WEDDING

The second anniversary, which takes place just two years after the marriage, is called the "Paper Wedding." For this, of course, paper decorations of all sorts are in vogue. The house can bloom with paper flowers, while crêpe-paper covers the dining table and drapes the mantel in the drawing room. The ices are served in dainty little boxes covered with crêpe-paper, and there are favors at each plate—snapping mottoes which are to be pulled at dessert and the grotesque tissue-paper caps they contain donned by the guests.

At this reception the bride usually wears her wedding dress without the veil. There may be dancing, games of various kinds, cards, or the

entertainment can be a musicale, with vocal and instrumental selections. All sorts of appropriate presents for the happy couple will naturally suggest themselves: boxes of stationery, bonbons in dainty boxes of crêpe-paper, etchings, prettily mounted photographs, water colors, a subscription to any popular magazine, etc. Besides all these, there are more substantial gifts, in the shape of banknotes and checks, but, needless to say, these latter are only given by the parents or near relatives of the couple.

THE LEATHER WEDDING

After three years of married life comes the "Leather Wedding." The celebration of this can take the form of a dinner party, with a huge leather shoe on the table, filled with bright flowers, for a centerpiece. I have also seen a leather traveling bag used for this purpose. It was opened and simply overflowing with masses of yellow chrysanthemums, and made a decorative center to the festive board by no means to be despised. This anniversary also gives a great chance for all sorts of novelties in burnt leather that are now so popular, and it is a good plan to write the invitations to the affair on thin pieces of leather or suède.

THE WOODEN WEDDING

The next anniversary to which especial attention is paid is the fifth, the "Wooden Wedding." As a general thing this celebration has not so much the character of a reception as the "Paper Wedding," wood being, after all, rather a homely article, and a jolly, informal kind of an evening gathering of half a dozen or more intimate friends is all that is necessary, though, if one desires to give a larger and more elaborate function, there is certainly no reason why it should not be held on this anniversary. The decorations of the house should be as rustic as possible. Palms and ferns set on rustic stands are scattered about the rooms. In place of flower vases of glass or china, children's toy wooden pails can be used, or most artistic flower-holders can be contrived of birch bark. The center of the dining table can be decorated with a large birch-bark jardinière filled with asparagus, fern, and lilies-of-the-valley. This can be easily managed by making the jardinière big enough to cover a large mixing bowl. When the bowl is filled with flowers and ferns it is effectually concealed, as it should be an inch shorter than the sides of the jardinière.

The name cards, if the collation is to be a

“sit down” and not a buffet supper, should be of birch bark, and the ices should be served in little round boxes made of the bark. At one jolly dinner, recently given to celebrate a “Wooden Wedding,” wooden dishes and plates—the round ones used by bakers and the square sorts sent home from the grocery with butter—took the place of the china. To take off the rough commercial look the hostess, being a bit of an artist, had burned a simple decoration around the edge of these novel pieces of crockery with a pyro-pen.

It is very effective to write the invitations to an affair of this kind on square pieces of birch bark in dark green ink, or, if birch bark is not easily obtained, on very thin wood or on some of the fancy note paper that imitates the bark. They should bear the date of the marriage and the present date, either in opposite corners or in the center, near the top, one under the other.

All sorts of pretty trinkets, boxes, paper-cutters, ash trays, or other artistic trifles in burnt wood, can be sent the couple who are celebrating this anniversary, and one often hears of quite handsome presents being received from relatives and near and dear friends. Not long ago a

rich uncle gave as a "Wooden Wedding" present to his lucky niece a house furnished throughout. The husband sometimes presents to his wife a new piano, a sewing machine, a handsome bedroom set, or some longed-for article of furniture as a souvenir of this happy occasion.

THE TIN WEDDING

The "Tin Wedding" is among the jolliest of all the anniversaries. Ten years of wedded life have now been passed and the furnishings of the kitchen are supposed to need replenishing, so the guests send to the couple a plentiful, if sometimes miscellaneous, supply of tinware. The celebration is generally most informal; a jolly little dinner or supper party is the usual way of marking the anniversary. On this occasion tin dishes of every variety and shape can be used in place of glass and china for serving the meal, and the flowers can be put in tin pails or deep pans painted a dull green to make them a little more presentable. The little teapot-stands of twisted wire that one can purchase for a few cents make pretty bonbon dishes if tastefully decorated with sprays of flowers and ferns, while fascinating name or menu cards can be contrived from cardboard covered with tinfoil.

THE CHINA WEDDING

Two years later comes the "China Wedding." This is best celebrated by a dinner party, which serves to display the best dinner set and any special treasures in the line of ceramics possessed by the hostess. After the dinner the guests can be entertained by vocal or instrumental music; cards or conversation can fill up the balance of the evening. The whole entertainment is rather formal.

THE CRYSTAL WEDDING

The fifteenth anniversary is called the "Crystal Wedding," and the gifts for this occasion are usually dainty pieces of cut glass. It can be celebrated either by a dinner party or an evening reception. American Beauty or "Jacque" roses in tall glass vases make a charming decoration.

The "Linen Wedding," the twentieth anniversary, is best remembered by a lunch party, where all the choicest treasures in table linen, embroidered centerpieces, lace doilies, etc., can be displayed.

THE SILVER WEDDING

The twenty-fifth anniversary is a more or less formal affair. A large evening reception usually

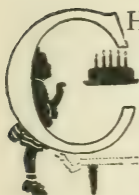
commemorates this happy occasion. The grown children assist their parents in receiving the guests. And old friends and acquaintances give with their good wishes and congratulations some pretty trifle of silver, although this is not at all obligatory and is best confined to intimates. White flowers recalling the bridal day are prominent in the decorations and the dining table is loaded with silver.

THE GOLDEN WEDDING

So seldom is the fiftieth anniversary of the marriage day reached by both husband and wife, that it is a most important occasion and best celebrated by a large reception. The invitations, engraved in gold, should be sent out two weeks in advance, the rooms are decorated with yellow flowers, a caterer is usually in attendance to serve the collation, and both children and grandchildren vie with one another in presenting to the aged couple some little token of affection made of the precious metal.

CHILDREN'S PARTIES

A novel party for a ten-year-old. A May-pole birthday cake. A daisy chain decoration. Flower and candy favors. A recipe for the birthday cake. A dancing party. A masquerade.



CHILDREN keenly enjoy having a birthday. It is something so distinctly their own. That day out of all the year a youngster is the prominent and important member of the household; and if the event is to be celebrated with a party, the cup of happiness is filled to overflowing.

And it takes so little to make a child happy that every mother and auntie and even grandma feels well repaid for the extra trouble, as she sees the glad, smiling face and feels the hug of gratitude when the little one goes to bed, saying: "Oh! I've had *such* a lovely birthday!"

Should your little girl happen to be ten years old, invite nine of her friends, so that with herself there will be just ten at the table; have her

write her own invitations on small note paper decorated with some floral or Kate Greenaway design, or even an initial, and have them sent out just ten days before the party. Let the hours of the party be from three to six P. M., and serve the refreshments about four o'clock.

A NOVEL BIRTHDAY CAKE

If you live in the country or have a house with a good deal of ground around it an excellent plan is to set the table on the piazza, if it is large enough, or out in the grounds under a shady tree, but if you do not care to do this or hesitate on account of the uncertainty of the weather, decorate the dining room with great bunches of white field daisies, not crushed heavily and solidly together, but arranged lightly and mixed with nodding grasses, timothy, and the feathery field grass that grows everywhere. Have the table set as prettily as possible, and in the center a big birthday cake, large and round and frosted in white. Make a regular old-fashioned Maypole for the middle of this cake. Take a thin round stick and either cover it with gilt or silver paper or tinfoil or paint it some pretty color. Have narrow ribbons of pink, white, blue, red, and yellow, and lavender for the ten streamers

that must come from the top in traditional style. Finish the pole off by a pretty bow or rosette. Around the edge of the cake, placed at exact distances apart, are the ten little May-pole dancers. These are cheap little china dolls, four or five inches high and dressed in any way you prefer, only the dresses should be of bright colors. A very pretty effect is to have every other doll dressed as a boy; this is very easily accomplished by making for the dolls tiny loose trousers, gathered up at the knee like bicycle trousers, and a little blouse of blue or red cambric, sateen, silk, or anything you happen to have that is a pretty, bright color. If you can get them, the small, old-fashioned, wooden-jointed dolls that used to be called "Dutch dolls" can be used for this purpose instead of the china dolls. But the kind of doll used does not so much matter as long as it is not too big. The dolls should be placed all around the edges of the cake. A long black-headed pin, such as is used for pinning on flowers, or even a short hat pin, can be run through the back of their clothes to make them stand erect. A streamer from the May-pole should be tied on each doll's hand. This May-pole cake with the same number of dancers as the little girl is years old is much newer and

prettier than a cake with candles and entirely does away with all danger from fire, dread of which often spoils the pleasure of the older folks when the candles are lighted. When the supper is over, just before the little guests rise from the table they can each be given one of the May-pole dolls and a slice of the birthday cake as a little souvenir of the occasion, only be sure to take the long pins out before giving the dolls away.

In making the birthday cake any good cake recipe can be used, but it should not be too rich, so as to disagree with its little eaters, and it should be frosted all over top and sides with white icing. If you cannot get the sides to look smooth and pretty, you can hide all imperfections by making a wreath of roses or ferns and placing it around the sides of the cake.

SETTING THE TABLE

About halfway between the big cake in the center of the table and the children's plates lay on the white cloth an old-fashioned daisy chain, made in the form of a circle or oval according to the shape of your table. You can make this in the morning and keep it fresh by wrapping it in a damp cloth until almost time for the feast, when it can be taken out and all superfluous

moisture wiped away before being put on the table. If you are afraid of the flowers staining your tablecloth, place under the daisy chain strips of white paper, cut narrow so that they will not show.

If you use pretty Japanese paper napkins, it will please the children as being something unusual and save your own napery a good deal of wear and tear. Put these napkins beside the little ones' plates and put on each one as a favor either a rose, divested of its thorns, or a tiny bunch of daisies to be worn as a buttonhole bouquet. On the other side of the plate place a tiny candy basket made of pink-and-white peppermint candy (the kind that you can buy at Christmas time for a few cents). Almost any candy store can supply these, if you order them two or three days before they are wanted. Beside this put a funny little turtle, made from a good-sized California prune. A clove stuck deep into one end, with the bud end out, forms the head, the stick end of a clove the tail, and four other cloves, two stuck in on each side with the bud ends down, the legs.

MAKING THE CAKE

Birth-day Cake.—Take three-fourths of a cup of butter, two cups of sugar, yolks of four eggs, one cup of milk, three cups of flour mixed with two and one-half teaspoonfuls of baking powder. Flavor with one teaspoonful of lemon or vanilla extract. Bake in four layer-cake tins, and when cool fill with a fruit cream made by taking the whites of the four eggs beaten very light, half a cup of powdered sugar, half a pound of best raisins, seeded and chopped fine, and half a cup of chopped currants. If a very large birthday cake is desired,—and the decorations are decidedly more effective if the cake is a big one,—this rule should be doubled.

Aside from the birthday cake the refreshments should be rather simple. Give the children lemonade to drink served in the small glass lemonade cups with handles on one side, serve dainty three-cornered sandwiches of thin bread with finely chopped ham between, and other sandwiches made of even thinner bread put together with just a little strawberry jam. A simple chicken salad will not hurt the little ones if the mayonnaise is not too rich, or if you prefer something plainer, serve slices of cold tongue on a platter garnished with parsley and decorated

around the edge with a very narrow daisy chain. Then, last of all, serve the ice cream. If you care to go to the expense, you might get the caterer to freeze the cream in small forms of flowers, fruit, and animals. But this is by no means necessary, for very good cream that the children will like almost as well can be made at home. With the ice cream serve little cakes baked in patty pans and frosted with white, pink and chocolate icing.

If the child whose birthday is to be celebrated is a little older, or a slightly more elaborate festivity is desired, it can take the form of a dancing party lasting from four until seven. Occasionally at affairs of this sort two or three pieces of music are engaged, but it will suffice perfectly if some friend of the mother's will volunteer to play dance music on the piano, for at children's parties all the appointments should be rather simple to be in good taste, anything elaborate, or at all ostentations, not being considered in good form for very young people.

A DANCING PARTY

Both round and square dances are appropriate, as well as any sort of fancy dances the children may have learned at dancing school. When

they tire of these, there should be some good-natured "grown-up" at hand to suggest various games. Some of the old, old pastimes that are played to the accompaniment of music—"Going to Jerusalem," "Magic Music," etc.—are still considered great fun by the youngsters, while there is nothing like the ancient game of "Stage Coach," in which everyone changes places when those magic words are uttered, to take all the stiffness out of a group of young people.

The refreshments can be either served from the buffet,—that is, passed around to each little guest,—or the children can all be seated at one large table or at various little tables. There should be cake, ice cream, and simple candies, tiny three-cornered sandwiches, or rolled sandwiches tied with ribbons. The last course should be the snapping mottoes that contain the pretty paper caps of which children are so fond. As a first course at affairs of this sort it is fashionable to serve either beef or chicken bouillon in dainty cups.

A fancy-dress party or masquerade is just as delightful an entertainment for children as it is for their elders. All sorts of fancy costumes can be worn, but Mother Goose and Kate

Greenaway dresses are the prettiest if the youngsters are small.

INVITATIONS

Engraved invitations are seldom used for children's parties, and unless the affair is very large indeed, written invitations are in better taste. They may be either in the first or third person, usually the larger the festivity is to be the more formal the invitation, but there is no very strict rule about this. For a formal invitation the following is the correct wording:

Miss Dorothy Brown
requests the pleasure of the company of
Miss Grace White
at a birthday party on Saturday
April the seventeenth, at four o'clock
Nineteen Prospect Street

If the party is to be small let the child write the invitations, if old enough to do so. Very pretty juvenile stationery is sold for this purpose, decorated with all sorts of dainty devices, and some of the very newest has the invitation partly printed upon it, leaving the little host or hostess nothing to do but to fill in names and dates.

Or the child could write friendly little notes on any pretty letter paper, reading something as follows:

Dear Charlie:

I am going to have a birthday party next Saturday afternoon from three until six o'clock. Be sure to come, so that we can all have a jolly time.

Sincerely yours,

Hazel Gray.

Two hundred Spruce Street.

At birthday parties it is customary for the guests to bring some little present to the young host or hostess in honor of the occasion—a bunch of flowers, a box of candy, a child's book, a game, or anything not too expensive.

Besides the great amount of fun that the children get out of a party, such an occasion is extremely good for their manners. The little one who gives the affair should be taught to be unselfish and courteous to the juvenile guests, to play the games they prefer, and to do his or her little best to see that each child has a good time. The guests should present their gifts when they arrive, at the same time wishing their little host or

hostess a happy birthday. They should not leave without turning first to the mother of their little friend and saying, "Good-by, Mrs. Gray. It's been such a nice party," or something to that effect, and then bidding the child herself farewell with "Good-by, Hazel. I've had a splendid time."

Such little courtesies insisted upon with children have a great effect on their politeness in after life, and there are few more valuable possessions for a man or woman than a charming manner.

GOOD FORM AT TABLE

The little tell-tale things that show a lack of early training.
 General observations on table manners.



GOOD or ill breeding shows more quickly at table than anywhere else. Many people appear well enough until they sit down to eat, and then, alas! all the deficiencies of their early training come to light. When a person uses a knife to convey food to the mouth, or drinks from a cup without removing the spoon that has been used to stir the tea, or does any of the little tell-tale things that show a lack of early training, the observers of these *faux pas* shrug their shoulders contemptuously and declare him to be totally lacking in refinement. Now perhaps at heart the offender is more truly refined than his critics, yet the vulgarity of his table manners, due possibly to poverty or care-

lessness in early youth, instinctively prejudices all well-bred people against him.

No man can intentionally break a social rule without being guilty of discourtesy. There are, however, occasions when from want of knowledge people may commit some little solecism, without being either rude or discourteous, if they err from ignorance in so doing. If they possess that kindness of heart from which true politeness springs they may keep the spirit, even though they break the letter of the law.

An excellent rule for a woman who has long lived a quiet life, and who is afraid her table manners are not quite up to date, is to study the people about her and do as they do when she attends some large dinner party or other fashionable function.

If you chance to make a blunder at table, take as little notice of it as possible. If another makes a blunder, help him to forget it.

At a course dinner where a puzzling array of forks adorns the cloth at the left of the plate, remember that they are to be used as they are laid down, beginning at the extreme left. "Always begin at the outside and eat in," as one young *débutante* graphically expressed it.

Soup is taken from a tablespoon, never a

dessert spoon, and from the side of the spoon as noiselessly as possible. In raising the spoon to the mouth do not raise the elbow also. It is not good form either to offer or accept a second helping of fish or soup.

A slice of bread is always broken with the fingers. Butter your bread on your plate, not on the tablecloth or the palm of the hand. Do not cut your bread with a knife or stick a fork into it previous to eating.

A very good rule is never to use a knife or spoon when a fork will suffice. Jellies, if served with meat, are eaten with a fork. Peas require a fork, and ice cream, when frozen hard, is often served with a fork. Fruit pies are served with fork and spoon, on account of their juice, but for all other pies the fork alone is all that is necessary.

Fruit at the table should never be bitten, but cut in small pieces and eaten with the aid of the fingers or with a fork.

There are a number of things that it is quite proper to convey to the mouth with the fingers. Among these are olives, celery; strawberries when served with the hulls and stems left on. Nearly all kinds of fruits, except preserves and melons, which are always eaten with a spoon.

Cheese is invariably taken in the fingers, and so are bread, toast, small cakes, tarts, salted almonds, etc. Water-cress is eaten like celery, and it is even permissible to take asparagus in the fingers, but this is not a very graceful way of managing the succulent vegetable, and most people prefer to use a knife and fork.

During the process of mastication the mouth should be kept tightly closed and one should never talk with the mouth full.

When the plate is passed for a second helping of anything the knife and fork should be laid across it in the same manner as at the end of a course. Do not bend the head to drink from a glass or cup, but lift the receptacle to the mouth; never lift a saucer from the table while eating from it. Another solecism that people otherwise well-bred are sometimes prone to commit is that of holding the fork in the left hand and loading it up with food with the knife, as if one was stoking coal into a furnace. The effect is anything but elegant.





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